

NATIONAL CENTRE
FOR THE PERFORMING ARTS

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Cover Picture:

Ragini Kakubha, Deccani Hyderabad, early 18th century.

(Courtesy: Trustees of the Prince of Wales Museum, Bombay)

The contributors to this number include:

David Tunley, Associate Professor in the Department of Music, University of Western Australia.

J. H. Kwabena Nketia, leading musical figure of Ghana; composer, scholar and educationist, Director of the Institute of African Studies, University of Ghana.

Egon Kraus, President of the International Society of Musical Education.

K. G. Pont of the University of New South Wales, Australia.

Gaston Roberge, Director, *Chitra Beni*, Social Communication Centre of St. Xavier's College, Calcutta.

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Music Education

We include in this issue four papers presented at the eleventh international conference of the International Society for Musical Education held in Perth, Western Australia in 1974. The theme of the conference was, "Music Education — New Challenges in Interdisciplinary Cooperation." More than two thousand delegates from forty-three countries (not to mention forty-one groups comprising nearly thirteen hundred musicians) participated in the conference.

Most of the papers read at the conference dealt with music as an interdisciplinary field in itself, since it included composition, performance and musicological training. But music was also viewed as interacting with other arts and sciences. Many of the more recent experiments in educational cooperation were also discussed in detail. The emphasis throughout was on an intercultural approach, both within western cultures and in the world at large.

Our main aim in publishing these papers is to focus attention on these problems and initiate a discussion here on these and allied topics. There is a growing realization that while the *gurukula* system served us admirably in the past, we now need to study it critically and in depth. The rapid changes in our social organization and ways of living often bring out in sharp relief both the strength and the limitations of the system. It cannot be denied that the system tended to deprive the pupil of opportunities for a wide general education and often isolated him from musicians and scholars other than his own teacher.

In India our immediate objective would, therefore, be to evolve teaching methods incorporating the most valuable elements in the *gurukula* system within the framework of the Humanities.

It is a realisation of this need that has led to the growth of teaching institutions like the Swati Tirunal Academy of Music in Trivandrum, the College of Carnatic Music in Madras, the Gandharva Mahavidyalayas of the North, the Bharatiya Kala Kendra of Delhi, the Marris College of Music in Lucknow. These institutions have on their teaching staff some of the finest practitioners of traditional Indian music today and they have produced crops of very fine musicians. From music schools to universities is but a logical step. Many Indian universities, notably those of Madras, Benares, Baroda, Patna, Annamalai, Tirupati, Kerala, Delhi, Viswabharati, have full-fledged faculties of music. All this is, of course, entirely in the field of Indian music; there is no university in India which teaches Western music.

It must be admitted that the standards of teaching vary from institution to institution. And in this transitional period the many problems of sound scientific teaching encountered in the perspective of our knowledge of psychology and teaching concepts still remain unsolved. Some of these questions were discussed in detail at the Eighth All India Conference of Music Teachers held in Indore in November 1974.

We are aware that in this kind of wide dissemination of musical teaching there is always the danger of lowering standards. This is a critical period and we have an immense responsibility—the responsibility of preserving, developing and refining an ancient and valued heritage against the havocs of a rapidly changing social system. The only things we can do are: not to lose touch with one's traditional heritage, give it a sense of direction and purpose, set one's face firmly against vulgarity and commercialism and use one's judgement at every step.

It is hoped that the experiences set out in the following papers will help us to anticipate some of the problems we might have to encounter in the near future and also to evolve a strategy for facing them.

—Editor

The Widening Perspective of Music Education

David Tunley

Our minds being on interdisciplinary matters I want to begin by pointing out that ISME has a sister-society, the International Society for Education Through Art. Like ISME, this society known as INSEA, emerged as a result of a Unesco-sponsored Seminar, this one held at Bristol in 1951, two years earlier than the Seminar at Brussels from which was formed the society which brings us together for this week in Perth.

At the Bristol Seminar one of the foremost art educators of our time, the late Sir Herbert Read, re-affirmed his belief about the various aims of aesthetic education, two of which seem to me to have particular relevance to our present conference theme. These were: to preserve the natural intensity of all modes of perception and sensation, and to co-ordinate these with one another in relation to the environment. The first of these aims takes as axiomatic fact that the normal young child seems to respond spontaneously to the world of sensations with a sensitivity envied by many an adult. Thus the first task of aesthetic education should be to find ways of sustaining this delight in colour, sound and touch so that the nerve-ends of the child's perception are not blunted by the very process of growing up. Indeed this concept has become the starting-point of most modern art education. No longer are children introduced to drawing by requiring them to reproduce an apple with photographic likeness or to copy laboriously some pattern hallowed by generations of art teachers; rather, they are encouraged to explore the world of colour and texture from which they can fashion their own shapes and patterns, later learning to discipline their ideas as the need arises. But first has come the stimulus of sensation through handling the raw materials. And these raw materials are gathered from everywhere—from squelchy mud to anything you care to name, for gone are the days when the products of the young art class were confined to the framed water-colour. In a very real sense the young child is exploring the world of contemporary art where there are no barriers of medium or manner, and where perhaps the only criterion may be the artist's sensitivity to the material at hand and his imagination in using it.

What of music education in terms of this aim proposed by Herbert Read, for clearly his was a concept not merely of education through art but of education through the arts? In a way, art education has had a head start on music education in realizing this first aim of preserving the natural intensity of all modes of perception and sensation, not because of such obvious differences between the two such as tangible materials versus evanescent sound or the fact that one pursuit tends to be a group activity and the other an individual one. The problem goes far deeper than that and touches upon social and cultural conditioning, and hence upon our attitudes and prejudices.

Take for example, common attitudes towards concepts of visual and aural beauty. I suppose rarely, if ever, have concepts of visual beauty been restricted to that found in objects of art—the framed picture, pieces of sculpture and so on; we apprehend it in nature itself, and were our lives less bent on the multitudinous tasks of everyday living our eyes might lose something of that myopia that prevents us from recognizing and reacting to the beauty of colour and form that surrounds us everywhere, even in the most unlikely places; the graceful curve of a city pavement or the strong lines of a chimney stack. In most cases visual beauty just needs to be pointed out. But our concepts of aural beauty (at least in the European context) have until recently been exclusively associated with musical objects of art, these mostly inherited from the last three hundred years of baroque, classical and romantic repertoire. And it takes more than mere 'pointing out' to remove those prejudices which stop up our ears and prevent us from hearing and recognising the many manifestations of aural beauty that surround us everywhere—and, again, in unlikely places—so ingrained are our listening habits and our attitudes to what constitutes beautiful sound, and especially sound appropriate to the art of music. It will take a revolution in music education!

The immensity of the task is illustrated by the fact that even the idea of the 'prepared piano' as envisaged by John Cage nearly forty years ago is still relegated by many people to the realms of musical lunacy, and electronic music is still far from being widely accepted by music-lovers. What hope is there, then, that new raw materials of sound will find their place in music and hence be the concern of music education. Even more fundamental for us at this present conference is the question: is it desirable that music education should foster a new attitude towards sound? I believe that it is highly desirable.

Of all descriptions of music none is more misleading than the timeworn and sentimental cliché that talks of it as being an international language. Like the 18th century concept of 'a citizen of the world' its application has been confined to things European, and what is more, limited not only to geographical considerations but also to those of time, for the musical expression of one generation of Europeans has sometimes been virtually incomprehensible to a later one. Thus to most late 19th century ears the rugged music of gothic times gradually being unearthed then by a strange new species of musician—the musicologist—sounded crude and primitive, and was described by one well-known and influential English historian as 'ludicrous'. Visual symbols probably come far closer to the idea of an international language, if for no other reason than the visual and plastic arts depend less upon closed systems of communication than does music; their symbols seem to have the power to transcend both time and race. Thus the uninitiated may respond to the graceful beauty of an old Chinese vase while the sounds of an instrument from the same culture may be meaningless. Certainly the 18th century vogue for *chinoiserie* drew the line at cultivating Chinese music!

We in the late 20th century are in a unique position to taste something of the universality of musical experience even if the art still defies the old definition. The music of our time, in replacing the three hundred year old

European system of tonality with new systems has shown us that the art need not move (as Shakespeare puts it) in a concord of sweet sound or according to a principle of musical syntax that some have regarded as divinely-given. Having freed ourselves from the 19th century concept of music evolving from infant fumbblings to a state of mature perfection we have a better chance to let the music of much earlier times speak to us across the centuries with some meaning. Yet as we all know, the European music of early times reveals its secrets best when performed on the instruments of the day, and it is here where we are confronted with a new array of sonorities which not so long ago would have been laughed out of existence. And the situation is not confined to instrumental timbre. A few years ago there came on to the market a recording of thirteenth century French court music. Even to ears accustomed to medieval music this rendering was a shock, for the roughness and coarseness of vocal tone which the singer brings to her performance would be the despair of Mme. Manen! Yet (as far as I am concerned) the performance is so convincing as to render any of the bel canto style an anachronism in interpreting this music. Once again we are confronted with the need to widen our concept of what constitutes sound proper to music.

But if this is so in the broad context of European music, how much more so is it necessary in experiencing non-western systems of music. For some of you at this conference, the deep-throated tones of the didgeridoo and the percussive 'hoots' rhythmically decorating the long-sustained fundamental will have been a completely new aural experience. In certain oriental music, sets of bells are so constructed as to appear (to the European ear) slightly out of tune; to the practitioners of that art this is the very thing which lends vibrant life to the sound; without it it would be regarded by them as dull and characterless. So if we are to feel anything of the universality of music then we have to constantly revise our ideas about sound.

I believe that the exploration of sound itself in its many manifestations should be the starting-point of modern music education for young children, much as the exploration of colour, shape and texture has been in modern art education. To savour the delights of the sonorous world whether they be bird-calls, the rustle of wind, footsteps or sounds from familiar or exotic instruments; to produce sounds from vocal and other resources; to capture sounds, mix and manipulate them through modern electronic means; all these experiences can only lead to a more sensitive perception of the qualities of sound, as rare as it is desirable. And what better time than when ears are as keen as minds are receptive. In this way not only will children have a better opportunity of entering with ease a much wider realm of music, but hopefully there is also a chance that when they are older they may have a deeper concern about the pollution of what Murray Schafer has so aptly called the 'soundscape'. With the medical profession telling us on all sides that the ears of the young generation are being irreparably damaged by the onslaught of outrageously amplified music then this aspect of music education becomes even more critical.

Having explored some of the raw materials of music (in its widest meaning) the child can be encouraged to use them creatively. Like the forward-

looking composer of his own time he need be bound to no systems but his own, and if he wishes to preserve the general outlines of his creation for others to perform, like many a contemporary composer he can devise his own graphic notation. Such affinity with contemporary music is wholly desirable, for as the situation stands at present the latter tends to be something of a cultist movement not permeating musical thinking at large. In this regard music (and hence music education) has been at a disadvantage compared to visual art which can take it for granted that many of its objects—even the most radically conceived ones—will move out of the studio into the gaze of the public at large. This is especially true in the field of sculpture where highly original pieces are often commissioned for placement in a public building (which itself may be a fine example of contemporary architecture). On the other hand in these very same places the aural environment will be probably the silky-soft, lolly-pink, never-never land of piped music. The true musical counterpart of these self-same contemporary visual objects will be confined to the formal concert.

Music education has the possibility of taking the cultist element of experimental music-making by encouraging children to create pieces from the widest possible range of sound resources. Like youngsters in the enlightened art class, they are in a real sense coming to terms with a contemporary situation, and it is logical to believe that the music of their time will thus speak naturally to them. Having themselves explored the sonorous materials of music and used them creatively, children can later see how some of the same materials have been shaped by different generations of composers and from one culture to another. The aim, above all, is that by nurturing and developing the child's spontaneous response to sound, or to use Herbert Read's phrase again: to preserve the natural intensity of this mode of perception and sensation, he will come to music with a keen ear and an open mind.

It is only necessary to cite the work and influence of men such as Murray Schafer in his devising of methods to develop new listening habits and attitudes; of George Self in his creation of contemporary scores (usually employing graphic notation) for children, to indicate that what I have been outlining is not hypothetical but a reality. The pity is that music education generally has been slow to adopt these ideas, and what I wrote a few years ago in an article for the Australian Journal of Music Education entitled "Tradition and Revolution in 20th Century Music" still is pertinent, I believe, and I would like to quote from it as it sums up my paper at this point.

"... music educationists as a whole appear to be far more conservative in their teaching methods than their counterparts in the field of the visual arts. Few children, for example, seem to be invited to delight in sound for its own sake as they are encouraged to revel in colour in the early stages of art education. Our music courses seem burdened by a consciousness of tonality, imprisoned by scalar systems and crushed by the heavy tread of classical rhythm. We tend to expect from children a keen response to sophisticated systems of musical organisation. Yet to ask a child in the early years of his musical education to make up 'a melody in C major' is like insisting that the first paintings by the young artist should show a grasp of perspective... We must

alert rather than condition the ears of children. In developing greater sensitivity to the basic materials of music, and in opening his mind to its wide range of possible sonorities, the young child has not only a better chance of self-expression in creative musical projects, but he is more likely to approach the works of the composers of his own day with far greater ease and discernment. For the point is that the child's search for an 'interesting' sound is precisely the search of many a contemporary composer. Such assignments are not mere teaching gimmicks having little bearing upon the real world of music, they are exercises fundamental to the art.

"... With keen aural sensitivity to timbre, and with a mind receptive to the almost unlimited resources of sound, the child is ready to embark upon a study of how the sonorous material has been shaped, and how this shaping has varied from century to century and from culture to culture. Our children have thus an unparalleled opportunity to recognize the universality of music..."

Paradoxically, this wide experience of musical expression does not lead to a dilution of our appreciation of a particular style; it is the very converse, for we seem to possess a remarkable ability to adjust from one stylistic context to another and in doing so can become more perceptive of the principles which underline each one. Thus the abrasive harmonies of Bartok's Fourth String Quartet, for example, do not dull our response to the subtle eloquence of Mozart's works in the same medium; nor need the rich sonorities of 19th century music inhibit our appreciation of the bare, rugged texture of that from the 13th century. And many a researcher, who has temporarily stood aside from the music of his own culture to study intensively that of another, returns with fresh insight into his own. We have only to gain from such an approach.

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But you will remember that Herbert Read also spoke of a second aim of aesthetic education: to co-ordinate the various modes of perception and sensation with one another and in relation to the environment. The response to our conference theme alone is sufficient to claim that such a viewpoint is widely supported, perhaps for three reasons. The first is that the musical experience can be enriched by contact with other arts and callings; the second is that music itself being an interdisciplinary pursuit we have much to learn from each other. The third reason is the realisation that music education has an aim beyond that of mere musical training: the development of personality. Through its interaction with other forms of artistic expression and communication this noble aim may be achieved more fully.

I suppose at no other time has our profession implied so much as it does at the present, and the task of training its practitioners is an awesome one. But who can fail to be excited by the almost infinite possibilities inherent in the ever-widening perspective of modern music education?

Understanding African Music

J. H. Kwabena Nketia

In recent years the broadening of international horizons has led to the emergence of a new concept of a world of music which is fast gaining ground,—a concept which recognises the integrity of all musical cultures. Many factors have contributed to this liberalization of attitude, but there is no doubt that the advent of sound recordings and of efficient means of their world-wide distribution and dissemination through the mass media, has contributed in a large measure to this.

Because of the technical media, a broader concept of the audience has also been developing alongside this new attitude to the musical cultures of the world, for audiences may now be reached individually and collectively, in private or in public, in the home or in the concert hall. As such audiences may extend beyond the home of a particular musical style, the music public of tomorrow may not only be cosmopolitan in composition, but global in the range of music to which it has access.

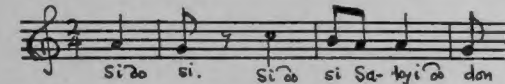
Availability of recordings, however, is not enough. Unless a person knows what to listen for in the music of another culture, he may end up interpreting it in terms of his own cultural experience. For contrary to the assertion that music knows no boundaries, barriers to understanding are inherent in musical systems and musical practices of many cultures. Let me give you two simple illustrations of this.

My first illustration is an example of musical misunderstanding caused by differences in the contextual interpretation of music which arose in the nineteenth century between captains of the army of the Ashanti of Ghana and those of the British Regiment. Between 1824 and 1900, about seven wars were fought by the Ashanti against the British, before the Ashanti finally capitulated. In an account of one of these wars, it is said that the Ashanti, who knew that Sunday was a day of rest for the British, willingly stopped fighting on Sundays. While in their camp one Sunday, they heard music from the British camp. It was *God Save the King*, but they were startled and thought that it signified preparation for battle; so they also blew their horns and sounded their war drums from their camp to show that they were still around and ready. The British apparently took this musical reply for a compliment and played the King again, whereupon the Ashanti sounded their horns and drums. This dialogue went on for a brief while. However the Ashanti, fearing that danger was imminent, rallied round and marched on to fight, only to find the British Regiment unprepared for a real battle. That certainly was misunderstanding caused by music.

For my second example, I would like to draw attention to differences in musical interpretation that can be caused by differences in perception arising out of our different musical upbringing. There is a stone-passing game played by children which is accompanied by singing. The children sit in a circle. Each of them passes the stone in his right hand to the person on his right, and then picks up the stone placed in front of him by the person on his left. The stone is picked up on the "weak" beat of the song and placed on the "strong" beat while the children say in song:

Hit him, O hit Sakyi.
Sakyi did not let me pick up the stone.
If the stone hits me, I will cry.
If the heavy stone hits me, I will cry,
For we children like to play,
But we also like to cry!

When I sing this song to my western students and friends, their inclination is to think of the first note of the tune as falling on the down-beat, whereas in the way the game is played, the first note is on the up-beat.



Obviously there is a problem here in the definition of the 'beat' in relation to pitch, duration and accent.

Many examples of this kind of problem—the problem of perception and interpretation of musical phenomena—can be cited. It is not enough, therefore, to be aware of the music of other cultures. We should endeavour also to enhance our understanding and appreciation in terms of the norms, usages and modes of interpretation established in those cultures. It is this problem (which in the final analysis is a problem of 'meaning') that I wish to discuss with particular reference to the music of Africa.

By the 'Music of Africa' I mean any musical expression that has its roots in the soil of Africa and which is practised by an African people as an integral part of their social, religious and cultural life. As every African society observes its own norms in respect of 'scales' and certain details of musical organisation, the music of Africa shows itself in several *varieties*, varieties comparable in rank to the dialects of a language as well as varieties that constitute stylistic groups within a large family. For in spite of their differences, the different varieties of African music tend to emphasise certain common features in their internal patterns, in their use of basic procedures and contextual relations.

In all African societies, music may be performed by an individual on his own or with the support of others for expressing his own feelings or those of others, for paying tribute or homage to individuals or to the unseen. It may also be performed by social groups for their own entertainment, for worship and ceremonial activities or as expressions of group consciousness.

Although there is a wide variety of melodic and percussive instruments in Africa, the actual selection used by each society tends to be limited in scope. Moreover there is a tendency to conceive of music in terms of two basic complementary sections: a melodic or fluid section, and a rhythm section. Thus singing may be accompanied by handclapping, rhythms on bells, rattles or drums, or by melodic and rhythmic figures played on stringed-instruments, mbira (hand piano) or xylophones. Even where purely percussive instruments such as drums are used, the music may be organised so that a section with variable sonorities is, accompanied by a section that articulates the basic 'beats' of the music or supplies a rhythmic ostinato.

The Search for Meaning in African Music

A number of suggestions as to what constitutes meaning in African music appear in the works of scholars. Some have considered meaning from the point of view of the relationships that can be established between music and aspects of culture, the assumption being that the meaning of any cultural phenomenon can best be stated in terms of its social and cultural function. It should be noted, however, that while knowledge of the function of a piece of music enables us to understand its contextual relations, it may not by itself enable us to perceive the message or meaning of the piece when we hear it. What we achieve by approaching African music in this manner, therefore, is only a partial understanding of the musical event as a cultural activity.

Another approach to meaning sees it at once as a sociological and a philosophical problem. Meaning of African music is seen to be closely related to the world view of traditional Africa. Hence it is maintained that the meaning of this music must be sought in the metaphysical system, and more especially in the bridges that it provides between the physical environment and the unseen world—the bridge between the living and the dead as well as the bridge between the living members of a society. African music is seen not just in terms of function but more especially in terms of the manifold roles that it assumes in the interaction process, roles which control the choice of the means of music making. Awareness of beliefs and roles can certainly enhance one's understanding of relationships that emerge in a musical situation but it may not by itself enable one to get the entire message of the particular piece of music that one hears.

A third approach to meaning sees it as a problem of aesthetics. Those who hold this view have sought to demonstrate that there are aesthetic values in African music and that these are based on considerations that are different in certain respects from those of western art music. Unlike the cultural and philosophical approach, this position attempts to move away from meaning sought through contextual evaluation to values related to the piece itself. However, the inadequacy of this approach, valuable as it is, becomes apparent when we realise that the choices that are made in African music are not based only on artistic considerations.

Closely related to the aesthetic approach to meaning is the formal approach which applies western analytic theory and techniques to the study of African music. But this approach has similarly not been free of problems of interpretation. Impressed by the different feeling that the African materials

generate and the apparent contradiction between their western expectations and what they find in African expressions, some scholars have been led in their search for meaning to question the propriety of using western categories of analysis and descriptive terminology, but without offering alternatives. Others have tried to formulate their own theories of African music or devise their own forms of notation which they claim better reflect African usage or as one scholar puts it, 'how the African thinks'. This has become fashionable and will continue to be so as long as scholars go by the assumption: (a) that analytical descriptions of form and structure in themselves constitute statements of meaning and (b) that music in the oral tradition must be written down before it can be adequately analysed or even understood, for as Merriam points out, among other things it is one of the technical requirements of the ethnomusicologist that he should "be able to notate music, analyse it in terms of its component parts, and understand how these parts fit together to form a coherent cohesive entity".¹

If we take note of the fact that African musicians neither write down their music nor verbalise its principles in the same analytical terms, we can see that their understanding of the music they make is based on other considerations. That is why those disillusioned by analytical studies that do not take them any further stress that form is like a skeleton that needs to be clothed with flesh and given a 'soul'. Statements about music must not give us only skeletons but also the flesh and soul that make music alive. As one observer also puts it, 'Musical languages cannot be understood except by means of a deep study of their fundamentals, their aims and their content, but certainly not their outward form'.² It would be wrong, of course, to ignore 'outward form', because it is an important vehicle of meaning, but we must also grapple with 'inner forms', or what has been variously described as content, message and meaning.

The 'inner forms' of African music are by their nature elusive and cannot be adequately generalised, for it seems that specific meanings relate to the particular piece of music or the particular musical event. What is needed, however, is not just a catalogue of meanings, but also a knowledge of 'modes of meaning' and the established channels of communication through which meaning is made manifest. But even these cannot be defined until we are clear about what, in African terms, constitutes meaning in African music.

Modes of Meaning

In African societies a person is said to understand a piece of music when he is able to relate or respond to it in certain culturally defined ways. The capacity to understand is, therefore, judged in terms of the preparation that a person has had for involvement in or interacting with others in a musical situation. Meaning is, therefore, related to the musical experience itself, that is, to the subjective feelings, perceptions and notions generated by musical expression in the performer or those to whom he communicates.

As African musical expressions are expressions in the oral tradition, they become evident only through performance. Hence our statements of meaning must proceed from observations of performances or musical events. A lot of stress is placed on music as a form of communication or a vehicle

of social interaction during performances. Musical pieces are designed to be both operational and informative, providing a basis for action, an outlet for creative performers to demonstrate their art as well as their personal feelings and thoughts, or those of others. Hence the musical experience consists of both what is derived from the music itself and what is occasioned by it in the musical situation.

The units of structure which provide a framework for the organization of melody and rhythm in African music tend to have expressive connotations. The selection and use of these are, therefore, guided by the kind of feeling being portrayed, or the response it is intended to stimulate. Thus a piece or a particular musical type may be considered gay, exciting, light-hearted or restrained in mood because of the framework in which it is cast. This framework may be rhythmic or melodic, or a combination of selected rhythmic and melodic patterns, and a choice of tempo.

In addition to the foregoing, momentary changes or variations in the units of structure, in the flow of the piece, or abrupt changes in the elements of structure perceived by those familiar with the musical tradition as significant or striking, function as expressive signals or codes of communication. They may take the form of changes in motifs or phrases, shifts in pitch levels or vocal and instrumental timbre, variations in rhythm patterns, use of different time spans, and so forth. The manipulation of these as communication codes or expressive signals depends very much on the versatility and sensibility of the performer, in particular the creative performer who has the freedom to improvise or vary the materials of given musical pieces within the limits set by tradition. Similarly, the recognition of these depend on individual perception. Meaning in this context is, therefore, open-ended and correlates with variations in individual response to change and variation.

The chain of communication established through meanings embodied in the internal structure of music can be observed in musical situations in the behaviour of those involved in a musical event. It can be seen in the musical interaction between the members of a choral group, or more especially between the cantors and the chorus, or between the members of an instrumental ensemble or between master drummers and dancers. It may also be observed in verbal responses and other forms of behaviour of performers and their audiences.

Music communication may be established not only through the manipulation of the formal elements of structure, but also through the incorporation of symbolic elements through the choice of particular instruments or the use of specific sounds of a representative or referential nature. The choice of type of symbols and the scope of communication depend very much on the particular society and its symbolic system. In general, symbolic modes of meaning are utilised in contexts in which particular individuals or divinities have to be characterised or their attributes highlighted.

Another mode of communication greatly exploited in African music is provided by verbal texts. In many traditions the song is used as an avenue for creative verbal expressions, or an outlet for the expression of public

opinion, community sentiments or matters of topical interest. It may also be used for making statements of a personal nature, for praising individuals and the focus of worship. For this reason the expressive quality of a song may not lie only in the organization of its internal structure or the manipulation of units and elements of structure, but also in its verbal message. The relative importance of these two channels of communication, however is variable.

It must be noted that in African societies verbal messages are not communicated only through vocal music. Instrumental pieces may also be based on songs with words and may thus perform similar functions as the song. Secondly some musical instruments such as drums, flutes and trumpets can be used as speech surrogates and can thus transmit verbal messages in the course of a musical performance.

The channels of music communication are not limited to musical materials. Meaning may also be communicated through the nexus between music and other arts, or more specifically the dance with which it is often integrated. In African terms to relate to music through dance activity is just as valid as listening to it contemplatively, for when movement goes beyond simple articulation of the beat to the use of ordered sequences of body movements as in the dance proper, response and conscious involvement are intensified.

The integration of music and dance has a reciprocal effect on their formal structures. Musical form may not only be influenced by the requirements of specific occasions but may also be conceived in terms of specific dances or in terms of the dynamics of movement. On the same basis the dance may be conceived as free expression based on a limited movement vocabulary or steps, or it may be designed as a visual dimension of musical form and structure. It is because of this that the African child is brought up from the very beginning to understand and appreciate music through movement, to respond physically to the throb of music as well as to its modes of meaning.

Participation in musical performances through the dance may not be an overt expression of only one's response to music, but also one's feelings towards others. It may be a means of expressing group identity or affiliation, or even an act of ritual or worship, a form of tribute or homage. That is to say, through the dance, individuals can relate visibly to performing groups and others with whom they wish to identify themselves. Mediums in altered state of consciousness may similarly dramatise the presence of the gods through the dance and make their wishes manifest.

Emphasis on music as a social activity or as an event in community life has repercussions on the scope and content of music communication. There is a tendency for the details of musical organization to be differentiated on the basis of areas of social activity or fields of social action. Gradations in musical content and style may similarly be considered on the basis of type of activity, level of activity or contexts of activity. Hence statements on the correlations between musical form and contexts of use become statements of meaning when they demonstrate the scope and content of music communication exemplified in the differentiations between ritual music, ceremonial music, music in the public domain and music of esoteric groups.

Conclusion

It will be evident from the foregoing brief review that a comprehensive understanding of African music calls for the evaluation of music and musical events from several complementary angles. Approaches that examine roles and function as well as interaction through music must be supplemented by those that deal with the factors that influence the selection and organisation of sound materials and the structures that are used, or those that enable us to understand the modes of meaning to which all these are related. It is in the light of this that I favour integrated approaches that deal with meaning on the interrelated levels of sound, structure and context and which relate each of these in turn to other parameters such as modes of expression, forms of presentation and the complex of values that guide music making.³

As we have seen, there are not only different modes of meaning but also different levels of understanding. There is certainly room for critical studies that bring to the forefront what is not verbalized or rationalized by African musicians but which become manifest in what they do. However, it is important that such studies also provide us with a basis of interpretation of the African musical experience, or knowledge that can enhance our understanding of it, for what African music means to academics in terms of the findings of their disciplines may not always reflect what it means to those who make it.

The implication of the foregoing for the music educator in Africa or elsewhere who has to teach African music is that he must himself be well informed so that what he teaches can be imparted with conviction and not as a piece of esoterica brought into the music course because the new concept of a world of music demands it. He should not miss the opportunity of broadening his knowledge of African music or of deepening his insight into problems of meaning. But he must be critical of the sources of his knowledge, particularly in respect of their relevance to the problem of meaning.

As we have tried to emphasise in this review, in whatever way we approach the music of Africa, our ultimate objective must be the understanding of the musical experience. Role, function and meaning are different aspects of this experience. It is our hope, therefore, that increasing attention will be paid not only to materials that enhance understanding of musical procedures and processes or norms of selection and organization as well as role and function, but also to those that lead on from these to the primary levels of understanding demanded by the modes of communication that make music a vital and dynamic aspect of the African musical experience.

¹Alan P. Merriam: *The Anthropology of Music*, p. 14, Evanston: Northwestern University Press, 1964.

²Alain Danielou: 'The Musical Languages of Black Africa', *African Music*, p. 56, La Revue MUSICALE, Paris, 1972.

³See J. H. Kwabena Nketia: 'The Problem of Meaning in African Music', *Ethnomusicology*, VI, 1962, pp. 1-7.

Integrated and Interdisciplinary Approaches in Music Education

Egon Kraus

Introduction

What figures in the UNESCO programme today as "broader access to culture" and "democratisation of the arts" is a movement which started around 1900. Already at that time artists and educators proclaimed that the great art works should become accessible to everybody without any social and education restrictions. This euphoric movement succeeded in creating people's concerts, people's theatres, people's art exhibitions, people's libraries etc. The protagonists of this movement soon realized that a real understanding of and responsiveness to the arts are dependent on educational efforts. The demands for general art education were presented with such convincing arguments that art and music were ultimately introduced as obligatory school subjects into the general educational system. It took a long time before the arts and the arts teachers were recognized as qualified partners. The question of parity seemed for a long time to be more important than the aims and content of arts education. Perhaps it was this fight for recognition that was responsible for a trend towards specialisation, isolation and compartmentalization of the arts subjects.

In the late twenties, however, the educational reformers rediscovered the old unity of the arts and the necessity for cooperation. This was fostered by the idea of transfer: understanding one art helps to approach the other. Music educators supported this new trend by emphasising the interrelationships of the arts in demonstrating themes like Music and Poetry, Music and Painting, Music and Architecture, etc. But since they did not get the necessary scientific and instructional aids from the universities, these attempts remained rather ineffective.

The broadening of the concept of culture and the arts in the third quarter of this century opened a new chapter. If the arts are conceived as aesthetic and social processes, as part of our total audio-visual-environment, the way is open for interdisciplinary cooperation between the arts and their corresponding disciplines. Such a concept also strengthens the necessity to cooperate in one's own discipline instead of isolating its various segments.

The Old Concept of Related Arts Education

The purpose of these introductory remarks was to show that attempts to relate the arts and to emphasize their affinities to other disciplines have already a long history, extending at least from 1900 to the present time, but having its origins already in the middle ages and in antiquity. These attempts have their parallels in educational efforts with two main goals, one aiming at educational policy: to abolish the peripheral role of the arts in general education; the other: defending the principle of a well-balanced general education, emphasizing equally affective as well as cognitive goals.

In the language of the music educator: Music is not a matter of professional study alone, but a matter of general education thus continuing the medieval tradition according to which music was one of the liberal arts that was taught in an orderly way.

The modern education movement which started at the beginning of this century had its first climax in the twenties, when programmes were planned under the heading of Humanities Education, Related Arts Education, Combined Arts Approach or even more specialized as Cross-relationships in the Arts (*Querverbindungen*). The general education aim of such programmes was a better understanding of music (or another single art) through its relationships to other media of expression, thus broadening the emotional and intellectual horizon of the students.

In Music Education, interrelationships between Music and Poetry, especially comparative studies of poems in different musical settings, were favourite topics. Next came efforts to relate Music and Architecture (e.g. in the Baroque era), finally Music and Painting (e.g. in Impressionism). The main didactic principle was that of comparison. Art teachers started with comparing different epochs in the same art (Music or Architecture or Painting), proceeding afterwards to the comparison of different arts in the same epoch. This method was based on a finding of Curt Sachs, proclaiming the law of similar expression: Epochs and nations at all times can only express the same spirit; what they create in a certain period always belongs to the same style.

For the comparative studies within the arts H. Wölfflin and O. Walzel presented suitable study material which gave new impetus to art educators, trying to explore the "mutual enlightenment of the arts" (*Wechselseitige Erhellung der Künste*). Since these scholars derived their definitions from architecture and poetry, the music educator has great difficulties in transferring them to music. Finally the adherents of Related Arts Education restricted their comparative efforts to very general aesthetic processes like the expression of motion or mobility in music, architecture, and poetry, thus simplifying what originally was intended as complex approaches.

These approaches in the old concept of Humanities and Related Arts Education can be traced back to three different aspects:¹

- (1) The thematic approach: Themes like love, hatred, peace, war, social protest are demonstrated by works of different arts. These works are chosen mainly to illustrate philosophical ideas or general human feelings.
- (2) The chronological approach: The historic development of various subject areas are examined simultaneously. This approach attempts to show relationships between the art, music, literature, and history of a particular period. It implies that the characteristics of the subject areas in any one time or style period are the same.
- (3) The common elements approach: The relationships of the basic elements of the arts are examined (line, colour, density, etc.).

Critical Issues

Very soon this Related Arts Education was confronted with critical objections, some of which should be mentioned here: The main goal, to give the arts parity with the standard subject matter, was not achieved.

The protagonists of Humanities Courses pretended that they had achieved a respectability for the arts, because they were ultimately accepted as "academic" subjects; but apparently the arts remained second in importance to other subjects in this approach.

Even more critical are the following statements:

Related Arts Courses lead to rather superficial relationships, to wrong statements, and to a false application of the principle of transfer.

Humanities Courses force art to conform to thematic, historical or structural moulds; art that does not conform is ignored.

The Related Arts Course is a panacea, a "get-wise-quick" formula, for the healing of school and college education's aesthetic ills. Such courses are taught in a romantic style that sees affinity between the arts in every symbol and with a superficiality students soon recognize and disdain.

The historically oriented courses call upon a philosophy of history that depends upon transfer and that sociologists and historians will not attempt to defend any longer.

In the old concept of Related Arts Education, courses are designed to relate the arts at all costs instead of making the student aware of how each of the arts is unique as well as how they might be related.

The Related Arts Education regained importance in the last decades by the "Liberal Education Movement" and the "Arts-in-general-education movement" with which educational reformers try to humanize academic studies and school programmes.

The major purposes of liberal education as opposed to specialized and professional education are:²

- (1) a broad knowledge of the various major areas of learning—the natural sciences, the social sciences, and the humanities including the fine arts;
- (2) the capacity to order and interpret a complex net of circumstances in the physical, social and artistic world, and to bring one's full emotional and intellectual resources skillfully to bear on the solution of a problem.

The protagonists of Liberal Education maintain that "no person can now live fully and effectively without at least a modest knowledge of the culture, the vital system of ideas which the age has attained" (Ortega y Gasset).

To such modest knowledge belongs "an introduction to the stylistic character and cultural climate of the important art epochs of Western Civilization". Liberal Arts Education aims to show "how the various arts responded to the same socio-cultural conditions and how each art is related to the others in the pattern of cultural history".³

One realizes that the concept has scarcely changed, but that the vocabulary has become more refined and scientific. "One tolerates the Related Arts Approach if it has limited objectives of relating principles, concepts, and critical judgements in the application of the senses to both artistic perception and the solution of contemporary aesthetic problems".

The New Concept of Related Arts Education

Such a statement reveals the beginning of a new concept of Related Arts Education in which—in contrast to the traditional Humanities Courses—the emphasis is not on a specific subject, theme, or chronology but on the art works themselves, chosen on the basis of their merit and relevance. The focus is on the student's own response to the art work and on his observations of other students' reactions.

Course objectives now include⁴: developing aesthetic sensitivity; cultivating independent artistic judgement; exploring the nature of the individual art; exploring the creative process and developing an awareness of the arts in their social context.

Apparent in these objectives is the idea that the student can develop criteria for making his own artistic judgements or decisions only if he has become aesthetically sensitive to and aware of the art world around him and how others respond to it. The student gains a better understanding of the arts through the creative process; this has nothing to do with developing performing skills in any of the arts.

Related Arts Education in a new sense is of special importance for learners from deprived backgrounds. Socially disadvantaged persons have a tendency towards a physical and visual, rather than aural, approach to learning. This attitude underlines the need for related arts courses, which are distinguished by a stress on the non-verbal and aesthetic nature of the arts rather than their historical or ethical implications.⁵

The new tendency of Related Arts Courses as part of an over-all aesthetic education greatly influenced the concept of music education. Understanding music in a new sense is defined not only by understanding certain musical works, but by understanding the inter-relationships.

- between music and the listener
- between composer, performer, and the audiences
- between composing and the discovery of musical processes
- between music and the other arts
- between music and the corresponding disciplines.

Such understanding, such abilities and attitudes can only be acquired through integrated and interdisciplinary approaches to music learning and teaching.

Implications for the Music Curriculum

One of the reasons for the peripheral role of the arts in general education is that we deal with arts as separate, compartmentalized boxes of subject matter, that we neglect the interrelatedness of arts activities and experiences, and that we fail in demonstrating the ways arts can contribute to the general aims of quality education.

One of the basic tools of general education is the development of refinement of perceptual skills, and this, of course, is a matter the arts are peculiarly equipped to illuminate.

The arts as processes, and as ways of working creatively with individuals and groups, need to be examined more carefully for their application to teaching situations as humanizing instrumentalities. If the goals of art education are contained within the goals of general education, then we are in the very advantageous position of stressing the importance of art education as a valuable, if not indispensable, means toward the achievement of these general aims. This is only possible if the arts teachers break out of their compartment in the established arts disciplines and move towards some meaningful relationships with one another. This must happen not only among the various art forms that make up the creative and performing arts, as educational experiences, but also between the arts collectively and other subject disciplines in the curriculum.

Whether these concerns are approached under the heading of "Aesthetic Education", or referred to as "A Related Arts Programme", or as "The Combined Arts Approach", or are even included under the broader rubric of "Humanities Education", is not so important. More important is that all these project-oriented and subject-overlapping approaches are based on the new principle of interdisciplinary curriculum building.⁶ The future in music education belongs to the project-oriented, subject-overlapping learning-teaching processes. These will only be successful if classroom teachers, arts resource teachers, resident and visiting artists, and consultants from universities, representing music and its corresponding disciplines, cooperate in a team.

Only cooperative planning and working together in a give-and-take atmosphere can foster increased teacher security in the arts and can develop positive attitudes toward using the arts as an integral part of the school programme. If a project is designed to create an atmosphere of openness and to foster positive interpersonal relationships, each group in a team will constitute an important avenue for effecting change. Thus the school staff members will accept the consultants' leadership in developing the programme and will rejoice in the contributions of resident and visiting artists who bring an aura of professionalism, create excitement and inspiration in the school, and foster community interest and involvement in the school arts programme as well as in the arts in general.⁷

Interdisciplinary Aspects

In the Summary Report on Interdisciplinary Model Programmes in the Arts for Children and Teachers⁷ the evaluation team draws the following positive conclusions:

Interdisciplinary programmes

- demonstrate that the arts are the ideal and indispensable vehicle for humanizing the education of children, adolescents and adults
- support an incontrovertible thesis that education is made more effective for both teacher and learner when the arts are present in their many forms
- transform the traditional curriculum into one which emphasizes the integration of the arts into the main stream of human experiences
- develop ways to infuse the arts into all aspects of the school curriculum as a means of enhancing and improving the quality and quantity of aesthetic education offered in the school, and as a principal means for extending the base for affective learning experiences in the total school programme
- provide the setting and the climate necessary for the parity between the arts and the remaining school programme to be realised
- include both integrated arts activities and subject-oriented arts instruction for all students in a format that will expand the creative, perceptive, appreciative, and expressive qualities
- motivate classroom teachers to teach creatively and confidently arts offerings by preparing them to include creative music, dance, drama, etc. in the programme, and by providing them with a basis for making all instruction relevant to students' needs
- allow cooperative teaching and planning among staff members, resource teachers, consultants, and resident or visiting artists
- foster a coordinated community volunteer service for the arts with the purpose of achieving community-wide commitment to the arts and to arts education and fuller utilization of available cultural resources.

Implications for the Education of Musicians and Music Teachers

Several teacher education institutions in different countries are beginning to emphasize interdisciplinary approaches in their programmes and training. In fact, an interdisciplinary opening of music education has been attempted for more than fifty years, unfortunately without much success. The main hindrance was a prescribed specialization of the training for the various musical professions (performer, educator, musicologist), and the complete isolation of institutions of higher musical education (universities, academies, teacher training colleges, etc.). Besides this the interdisciplinary cooperation was prevented through a general negative judgement of music as an academic subject by representatives of other disciplines, and through traditional musicology which was narrowly oriented towards the humanities. Even in the present age of educational, cultural and scientific cooperation the interdisciplinary opening of music studies is still severely hampered by isolation and compartmentalisation.

Behind this specialised approach of compartmentalisation stands a rather narrow traditional concept of music and music understanding. The development of an intelligent listener, producer, performer and teacher of music—music of the past, present, and future—will largely depend on our faculty to reduce the compartmentalisation which still exists between the different segments of music studies in general education and in the training of the professional musician.

The analysis of the present musical situation reveals many interdependencies which establish the need for an interdisciplinary opportunity and cooperation in music study. There are

- musical relationships, e.g. between production, reproduction, and reception
- aesthetic relationships, e.g. between audio and visual perception, between music and the other arts
- relationships between musical communication and information theory
- relationships between music and music education and its corresponding disciplines, e.g. sociology, psychology, etc.

Perhaps we should differentiate between

- an integrated approach: the effort to interrelate various areas of music (development of programmes of study that integrate creating, performing, and listening to music, and encompass a diversity of musical behaviours)
- an interdisciplinary approach: the effort to interrelate various interdependent disciplines (music as a social, aesthetic and acoustical phenomenon and its relations to other disciplines).

Relationships with Other Disciplines

Of the greatest importance for the present musical situation is the close interrelatedness of *music and technology*.⁸

The possibility of electro-acoustical recording of sound has opened for the general public a new access to music history and to all musical cultures of our time. Also the technique of sound recording has led to consequences which can be analysed under different aspects of music-sociology. As a characteristic symptom for this may be mentioned the consumption of music by young people.

In the *musique concrète* and in electronic music, the technique of sound recording has gained influence in the compositional process itself. All this shows that music and technology have numerous points of contact, especially music and physics.

It is above all the aspect of musical communication which defines the present musical development, especially in relation to electronic music and *musique concrète*. Analysis of such music is no longer analysis of musical art works but of musical communication processes. The future musician and music teacher therefore has to be confronted with problems of philosophy

(aesthetics), psychology and sociology, disciplines which have been neglected in the past.

The theory of musical communication processes stands in close relationship with the information theory and also with mathematics and linguistics. The empirical investigation of music communication processes could be defined as musical behaviour research.

The most important musical behavioural attitudes are musical production and musical reception. The reception-research could empirically investigate under which circumstances music of different kinds is listened to, which effects these musics have on the listener, and from which factors these effects are dependent (manipulation, propaganda, social status, compositional and recording techniques).

Under musical production we could comprise all behavioural attitudes and activities which lead to all possible manifestations and organisations of musical sounds: not only composing, but also improvising, producing with the synthesizer, the activities of performers in rehearsals, concerts, etc.

Finally one should investigate the interrelatedness between reception and reproduction. Such investigations will bring out new contacts between sociology, psychology, political science and music pedagogy.

Musical communication can only be defined by describing its relations to aesthetic communication and linguistic communication. Aesthetics in this new and broader definition is the science of sensory perception. Aesthetic communication comprises all factors related to the production and reception of aesthetic works and processes.

Music and Art have a closer relationship than ever before, because both deal no longer only with traditional art works but with the whole realm of audio-visual perception, and with the manifold communication processes within this totality. In this context we could speak of music and art as auditive and visual communication.

The close cooperation within these two realms of perception has already had practical consequences, e.g. in the works of Mauricio Kagel: geometrical construction of graphic scores (Transición II), instrumental theatre (Match) and polyphonic composition of auditive and visual processes in his film *Hallelujah*.

Much closer are the relations between musical and linguistic communication, because both are based on auditive communication processes. Not only in the field of vocal music but also in its methodology music has numerous points of contact with linguistics. This is especially remarkable in the newest development of music theory which tends (e.g. in the works of Pierre Boulez, Yannis Xenakis and Milton Babbitt) to mathematics and formal logic. Linguistic and musical communication as an integral part of aesthetic communication refer to modern philosophy under the aspect of information aesthetics. From this viewpoint follow new questions and problems of semantics.

Music theory, music technology, and reception research must find in future music study a proper consideration and lead to interdisciplinary contacts and cooperation. For these contacts there is no better preparation for research and teaching than the basic occupation with music of the present which could be a preparation for music of all times, forms, cultures, as well as music in all possible aesthetic combinations (language, movement, visual perception, etc.).

The present structure of the general educational system with its traditional subjects has become doubtful. The problem is whether a new structure will make sense of whether a new curricular principle, e.g. project teaching with subject-overlapping should replace the traditional system.

Music education offers great advantages for this new orientation: its affinity to other subjects of the artistic realm, and the possibility of its integration into the totality of aesthetic education. Even a superficial outlook on music pedagogy reveals its interdisciplinary involvement and interdependencies: On the one hand music education is interrelated with various disciplines of musicology (music history, music theory and analysis, ethnomusicology, etc.); on the other hand with various disciplines of sociology, psychology and anthropology, and with disciplines of educational science (curriculum development, media research, didactic analysis, etc.). The disciplines music psychology, music sociology and music aesthetics are related to musicology if they are structural-objective oriented, and they are related to the human behavioural sciences (sociology, psychology), if they are functional-subject oriented.

The following diagram⁸ shows the most important affinities developed under the viewpoint of communication theory.

(Science of Art)	ART	Visual Communication
(Musicology)	MUSIC	Auditive Communication
(Linguistics)	LANGUAGE	Linguistic Communication

(a) The Essence of the Transmitted Information (Aspect of the Expediter)

1. Score — Structure
Result of Compositorial Processes
2. Notation and Recording of Sound — Form
Auditive Phenomenon
Logic

Analysis: Music Theory Mathematics
Philosophy

(b) Transmission of the Information (Aspect of the Transmitter)

1. Interpretation of a Score
2. Reproduction of a Notation or Recording of Sound Influenced by
Transmission-Techniques and Acoustics
Physics/Technology

(c) Reception of the Information (Aspect of the Percipient)

1. Listening Impression	Reception- Research	Psychology	Pedagogy
2. Associations		Sociology	
3. Effects		Political Science	

Conclusions

The future of art education in the next quarter of this century will be determined by an overall strategy to work together in the attempt to integrate the various arts and their corresponding disciplines.

The hope of solving the major problems facing the future development of music education lies in the adoption of interdisciplinary approaches, attempts that seek new ways for integration and cooperation:⁹

- integration of the education for the various musical professions
- integration of theory and practice
- integration of teaching and research
- integration of musical practice into the soci-cultural reality, the reality of music life with its extramusical conditions
- interdependence of music, teaching and music teaching
- institutional coordination and integration (cooperation of music academies, musicological institutes, schools of music and music departments of universities and teacher training colleges)
- interdisciplinary cooperation of the various musical and extra-musical disciplines.

In immediate action and long-term planning the following needs and demands should be considered:

- the application of significant new developments in music curriculum building, teaching-learning techniques, technology, instructional patterns and evaluation¹⁰
- development of programmes of study that integrate creating, performing, and listening to music, and encompass a diversity of musical behaviours
- development of pilot projects for interdisciplinary and multi-disciplinary approaches in music education.

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A Philosophy of Music Education

K. G. Pont

Although China seems to have anticipated the West in formulating a philosophy of music, and even postulating a harmony of the spheres, it was the ancient Greeks, the creators of European philosophy and science, who established the theory of music and music education. The philosophy of music begins, at the beginning of the history of science, with Pythagoras, a universal genius who left no writings, but inspired his followers with a musical and mathematical vision of the universe which has permanently influenced Western science, education, art and religion. For the Pythagoreans, the observable world is a *kosmos*, an harmonious arrangement or tuning of opposites in simple proportions: 1:2, 2:3, 3:4, and so on. These proportions determine not only the structure and beauty of the musical scale, but also the form of the starry heavens, the progress of the planets, and the conduct of human life. The concept of *harmony*, as a metaphysical and moral principle, profoundly affected the thought of Plato and Aristotle, and its influence was felt throughout antiquity until Boethius, a thousand years later, when he transmitted the sad vestiges of classical culture to the scattered heirs of the Roman empire. Through Boethius, principally, and Augustine, some Pythagorean tradition was preserved in the Middle Ages, to gain new life with the revival of letters and science—for example in the thought of Copernicus, Zarline, and Mersenne, as well as numerous occult, cabalistic and mystical writers. Classical scholarship, since the renaissance, has done much to illuminate the shadowy figure of Pythagoras, who is now seen as the founding father of the science of music, and perhaps of arithmetic and geometry as well. His importance in the numerical study of form has recently been acknowledged by Blacklith & Rayment in the first chapter of their *Multivariate Morphometrics* (1971). The use of the word "temperament" to mean both the proportions of a musical scale and the proportions of the bodily humours in a man's disposition is a legacy of Pythagoreanism.

When Plato calls philosophy "the highest music", he is not only asserting the primacy of dialectic or rational inquiry among the liberal arts but also accepting the Pythagorean identification of scientific and philosophic study with moral purification. For Plato, and his teacher Socrates, philosophy is a practical search for truth, beauty and goodness, the culmination of a rigorous scientific and moral training in which music plays an essential role. In the *Republic* and the *Laws*, the first great documents of the philosophy of music, Plato takes the Pythagorean harmony as a central principle of education for the ideal city-state. Like Confucius a century before him, Plato conceived the ideal state as one established on a foundation of music education, and one whose welfare was directly dependent on the state of its practical music. Through carefully-censored music training in their early years, the citizens of Kallipolis would have their bodies and souls formed harmoniously, and thus be conditioned to respond naturally, to vibrate sympathetically with, whatever

is harmonious, that is, good and beautiful in art and life. Though he is more critical of Pythagorean numerology, Aristotle proposes much the same curriculum in *Politics*.

For Plato and Aristotle, music is the beginning of education; but their conception of music is much broader and more natural than ours. Music for the Greeks was a total art of poetry, singing, dancing, and playing a unified form of lyrical expression, practised alike by professional poets, musicians, actors, and dramatists, as well as the populace at large. Young people, Plato observes, can't keep still: they are always shouting and jumping about, using their bodies and voices to express their moods and feelings. Such natural activities can be "harmonised" — moulded by early training into melodious and rhythmical singing and dancing. The basic disciplines of the *paideia* are *gymnastic* for the body, and *music* for the soul; but the great strength of Athens and Sparta is that both disciplines are concerned with the same physical movements, internal and external: the gymnastic is harmonious and artistic, and music is thus practised in the gymnasium as well as the studio. In this way, all pupils of the state, male and female, acquire grace and strength in all their movements, and thus prepare themselves for active life, and for the religious and social duty of participating in the chorus of the drama. Such education is the highest that the ideal state could offer its ordinary citizen; and without it, he would be regarded as uncultured. Note, however, that technical finish and the production of champions and virtuosi are not highly rated in this system of general education: Plato is more concerned with the *moral* importance of citizen participation.

So much for compulsory, universal state education. For the ruling elite, this practical training is to be followed by *liberal education*, an intellectual training designed to produce dialecticians or philosophers, men wise and good enough to assume the highest responsibilities in the republic. One of the remarkable achievements of antiquity is the *Encyclopaedia*, a formal curriculum of liberal and humanistic studies. Though the structure of this system seems to have been established by Plato's time, in the Golden Age of Hellenism, it receives its definitive statement from Boethius, the Roman Platonist, who divides the seven "liberal arts" into the first stage, the *Trivium* of the verbal sciences — Grammar, Rhetoric and Dialectic or logic, and the second stage, the *Quadrivium* of mathematical sciences — Arithmetic, Geometry, Astronomy, and Music. There is obvious Pythagorean influence in the *Quadrivium*, for music here is the numerical science of harmonic, or advanced *musica speculativa*, which Plato clearly distinguishes from the elementary study of practical music. These two musics come together only in philosophical maturity, when the mathematically sophisticated and morally purified student finally grasps the numerical harmony of the cosmos, the *musica mundana* or harmony of the spheres, and gratefully recognises in himself the same harmonies, the *musica humana* implanted there in his early pre-rational training. Thus, for the finest minds of antiquity, a complete liberal education, in music or any other field, is based on a broad early training in the callisthenics of natural art, — singing, dancing, playing, reciting, etc. — and is fulfilled through an ordered and logical acquisition of verbal and mathematical skills which are all directed towards enlarging the mind, beautifying the body,

and ennobling the soul in a lifetime's search for truth, beauty and goodness. True education in music is scientific, philosophical, practical, moral, aesthetic and — we today would add — creative. Whereas Plato's music curriculum was designed to preserve a hierarchical society in a state of unchanging perfection, music education in a modern developing democracy must of necessity be dynamic and improvisational. The Platonic programme can be updated by replacing the ethos of Being with the ethos of Becoming, and tuning the modes of music and behaviour accordingly.

The *Encyclopaedia* is a programme of humanistic study for a philosopher or scientist as much as for an artist or musician. In one form or another, it has remained the basis of superior liberal education in Europe, and is still part of our living educational traditions. It is not fashionable at present in universities, mainly because universities, for all their talk about it, are not now seriously committed to liberal and general education. The scientific revolution, the information explosion and the demands of technology are commonly held to justify the current emphasis on specialist training at the tertiary level; but the *Encyclopaedia* is designed on the assumption that the time allowed for student life is limited, and that it is best spent on the general rather than the particular, the fundamental rather than the derived, the universal principles rather than the particular facts. And if it is the general which enables us to handle and comprehend the particular, the fact that there is more to learn than in Plato's day should make a general education *more* not less imperative. The *Encyclopaedia* is the oldest and probably the best general education ever designed. It has declined from political, social, and economic causes, rather than educational reasons: the rise of democracy and freedom in the modern world has been accompanied by a fall in the quality of liberal education — because it is rare, expensive, and there is not enough to go round. Ironically, the ordinary citizen is now free to study — but he cannot now study to be free. Liberal education is the study of the free; and the illiberality, the inferiority, the failure of contemporary education can be measured by its very particularity, by its mindless specialism, and by the degree to which it fails to educate the whole human being.

As Albert Einstein somewhere observes: "perfection of tools, but confusion of aims are characteristic of our time". Experts from many disciplines have come from all over the world to this conference on music education, and they come equipped with a magnificent range of talents, tools, and technologies. But while we are here learning so much of each other's educational resources and methods, should we not also be constantly asking each other, and ourselves, the fundamental question whose answer determines the final value of all these tools? What is music education all about? What are we trying to achieve? What is the overall strategy? What is the criterion by which we shall judge our successes and our failures?

To help you with your thinking, I offer an answer to this problem, an answer that is not original. It was developed by the ancient philosophers, and it has been perfected by the test of time. It is an old recipe, which might work again, with new ingredients. But I invite you to consider it, not in a spirit of uncritical admiration for antiquity or for the authority of the classics, but as a

simple, practical proposition for Australia, or any other modern democracy, *here and now*.

Music education has two broad aims: the production of rational, good, and beautiful human beings, and, therefore, the production of rational, good, and beautiful environments and societies. These twin ideals, I believe, were recognised and occasionally achieved in classical Greece and Rome, and in parts of renaissance and baroque Europe. For the modern world, the ideals remain substantially the same, but their physical form, especially their social and environmental form, has been permanently altered by the profound revolutions in science, technology, industry, economics, politics and government that have produced modern society. The musical expression of these noble ideals was the ancient tragedy — hence Plato's insistence on choral training — and these ideals were rediscovered and restored through scholarship and art to form the modern grand opera. Tragedy, ancient and modern, is a *participatory* or public art-form, the essence of which is the communal or choral expression and active realisation of the most serious problems of human life, and of the most noble and heroic ways of facing these problems. Through the long history and great revolutions of the musical drama from Aeschylus, Sophocles and Euripides, to Cavaliere and Monteverdi, Handel and Gluck, Wagner and Verdi, and to Schoenberg and Berg, there runs an abiding concern with the tragic ideal and form, whose expression calls for the most noble and elevated language of the Muses — the sacred dance of all the arts, the total art-work. The ideal is divine, and rare; the imperfections and the shortcomings of the grand opera all too human and frequent.

The classic aim of music education is participation in the tragedy. The Florentine *Camerata* revived this idea and translated it into the language of the baroque; Gluck reaffirmed the classic ideal and purged the abuses of the late baroque; and Wagner reinterpreted the tragic tradition in the romantic spirit of the new Germany with his mighty *Gesamtkunstwerk*. But is the Wagnerian music drama really a *total art-work*? Does it truly attempt to synthesise *all* the arts? Clearly not! For all its great innovations, the *Gesamtkunstwerk* was merely another theatre of the few; another pasteboard and tinsel affair; another show for the old-fashioned aristocracy (or the new people pretending they were such). How could this show be called a "total art-work" in the age of steam, iron, coal, the railway, the camera, the computer, the new logic and mathematics, electricity and the telegraph? Of mass education, revolution and democracy? In the nineteenth century, art became divorced from reality — from science, technology and engineering, from political, social and economic fact. And music became divorced from life. Hence contemporary opera: instead of a vital synthesis of the arts, a decadent spectator sport, a bourgeois parody of a noble ritual that has lost so much of its original function and meaning that hardly any of its composers, performers, audience, and critics know what it's about. Hence its triviality and boredom. Our composers might dutifully play with all the new tools — the computers, the lasers, the synthesisers — but the soul of society is not in the opera house. It's all happening *outside*. Where it began.

The ultimate aim of contemporary music education is a truly contemporary total art-work, and this must be a total art-work of *society*. The begin-

ning of this education will be in natural music and gymnastic: for, as Plato argues, without gymnastic — the preparation for active living — music must be weak and effeminate; and without music — the medicine of the soul — gymnastic and sport must be brutal. His diagnosis applies perfectly to Australia. And if a modern society is to be a free democracy, then all citizens, and not just a ruling class, must undertake liberal study, and, here again, the philosophical curriculum of the *Encyclopaedia* is yet to be improved on. At a recent conference of the American Musicological Society, Charles Keil advocated the prompt closure of all the departments of music, the provision of proper museum facilities for the preservation of Western art-music, and a return to pre-Socratic Greece, "in search of post-civilised song and dance". This very platonic suggestion has a point; but perhaps we should allow some departments to remain in business, as long as they integrate the revived song and dance with some philosophy of music in their curricula. The absence of serious *musica speculativa*, and the general ignorance of the philosophy of music are, I suspect, a great weakness in our musical culture; and the reason why, for all our tools, our enormous financial and industrial power, we make mostly poor, ill-finished human beings, and provide ourselves with ugly and impoverished, *unmusical* environments. The total art-work of the present, the Space Age, must attempt an artistic solution to the problems of modern life in all their complexity; a grand orchestration of the arts and sciences for the good of man; an art-work of human life itself. An essential condition of this art-work is the education of scientific musicians and of musical scientists who can humanise society with all the magic of the Muses. This programme I believe is practical and its result would be a new Pythagorean religion integrating the arts and the sciences in a coherent and harmonious philosophy and practice of life.

A Contribution of Linguistics to Film Study: Metz's Large Syntagmatic

Gaston Roberge

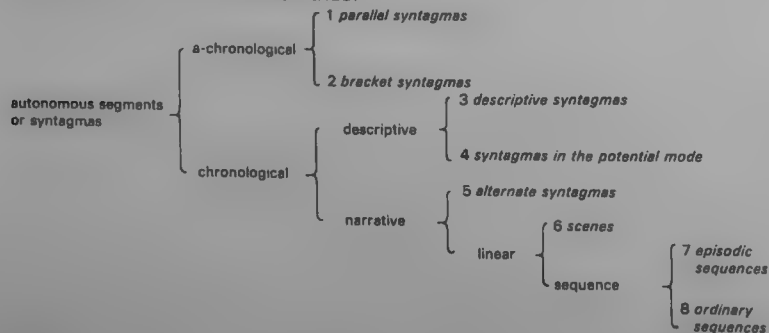
For the sake of convenience, critics and students of the cinema often divide narrative films into large units or sequences. Thus, one speaks of the opening sequence, the murder sequence, the sequence in the train, etc. This manner of division makes for quick reference to specific parts of a film. Yet, it lacks the precision required for scientific studies. The division of a film into sequences is arrived at arbitrarily and gives no indication as to the way in which the various parts of the film under study are put together. In a word, a sequence can be any sort of film segment. But are there not various types of film segments?

Christian Metz, a French semiologist, has studied this question especially between 1966 and 1971. Applying to film study the linguistic methodology, C. Metz has progressively identified eight types of sequences or syntagmas which he called collectively "the large syntagmatic category of the image track." But the writings of Metz, like those of Bazin before him, reach the English readers at a time when they have already lost much of their interest among French readers. Metz has the merit of having competently explored new aspects of film language and thus of having helped film studies to proceed ahead. But the limitations of his researches now appear clearly. They deal almost exclusively with the narrative film, and in the case of the large syntagmatic, they purposely ignore the elements of sound and speech. This means that Metz's studies are concerned primarily with films prior to 1929 — as Metz himself candidly recognized. Moreover, conventional forms of narration, on the one hand, and the hegemony of image over sound, on the other hand, are two elements which the so called 'new cinema' the world over has rejected systematically since the end of the nineteen sixties. Today, there perhaps remain only three types of cinemas, namely, the decaying Hollywood cinema for mass consumption, the obsolete Bergman and Fellini cinema for limited consumption, and a new cinema which Louis Marcorelles (1) has proposed to call 'cinema direct'. On more than one ground, therefore, it would seem that Metz's research has little relevance except for the cinemas of the past. But that is not the case. For the methodology and the philosophy which have prompted Metz's work are — in spite of their limitations — more relevant today than ever. They inspire all efforts at demystifying film language and at creating tools whereby that language can be studied accurately. This subversive endeavour is on the line, precisely, of the new cinema itself.

However, this present article does not propose an exhaustive assessment of Metz's contribution (2). It is limited to his study of sequences in narrative films.

In *Film Language*, Metz has given a "General Table of the Large Syntagmatic Category of the Image Track" in which he has listed eight types of

sequences. Metz himself has re-worked that table several times and I have taken the liberty to also re-work it a little. Metz calls syntagmas those segments of films which are usually called sequences and which have a degree of autonomy within a film as they constitute definite parts of the story. Some of the syntagmas are a-chronological, others are chronological, according to whether or not they imply a reference to time. The a-chronological syntagmas are of two sorts: the *parallel syntagmas*—1—, when a few shots are put in parallel to establish a comparison, viz. the house of a rich boy and that of a poor boy, and the *bracket syntagmas*—2—, when a number of shots which are not necessarily connected from the points of view of place and time, suggest an idea, like images of bombs thrown from an aircraft suggest the idea of war. The chronological syntagmas are by far the most numerous in the ordinary narrative film. They can be *descriptive syntagmas*—3— or narrative ones. For, a narration often includes descriptions which seem to suspend the course of its story but are nonetheless necessary to it. For instance shots which establish the place where an event happens belong to the narrative's time although they seem to interrupt it momentarily. Another sort of descriptive syntagma is the sequence in the potential mode—4— although there are relatively few examples of such a sequences (3). In a story it may happen that various courses of action are open to a protagonist. The film maker may show these various courses of action, leaving it to the spectator to fancy—should he care to—what course the protagonist actually took. The narrative syntagmas are linear or alternate. The *alternate syntagmas*—5—show chronologically and alternately the unfolding of two or more actions. The linear syntagmas are firstly those in which the time of the action and the time of the film coincide: these are the *scenes*—6—. When the time of the film and that of the action do not coincide, then, one has a sequence. Sequences are of two types: the *episodic sequences*—7— is made up of shots showing parts of a total process which are too short to be autonomous. For instance, in *Citizen Kane*, the "breakfast sequence" which shows Kane becoming progressively estranged from his wife is an episodic sequence. Finally, the *ordinary sequences*—8— are autonomous narrative segments which do not include the small and incomplete scenes characterizing the episodic sequences. In an ordinary sequence the time of the film is either longer or shorter than that of the story. The eight large syntagmas or autonomous segments of a narrative film can be tabulated thus:



Metz has treated as large syntagmas the autonomous shots with their subdivision into sequence-shots (or one-shot scenes) and inserts. But these have not been included in the present table. For, in most instances, even simple shot contains several virtual shots. In other words, very often what was taken in one shot could have been taken in several shots and vice versa. Much depends on the acting ability of the protagonists and the technical equipment available. Besides, in the finished film a shot is defined as a part of that film which has been photographed in one camera operation (without interruption), and, after necessary trimming, has been fastened at either ends to other parts of the film. A shot is easily identified as a continuous series of images very similar when compared one to the next. As such a shot is a cinematographic unit, not an element of film language. And, thus, the autonomous shot does not belong to this level of analysis.

The approach to film study we have thus far described can arouse reticence in persons otherwise enthusiastic about "film appreciation". Metz was used to that type of reticence. He knew that some people, opposed as they are to "any formal approach, to any breaking down of a film into parts, argue that film is too rich in signification to be divided in that way and thus they confine themselves to the empiricism and impressionism that have too long marred the writings on the cinema" (*Langage et cinéma* p. 154; translation mine). Why should one object to a systematic study of a film? Is it to protect "the mystery of art and being?" What, then, threatens that mystery? Will analysis do away with it? Or, rather, will not analysis circumscribe that mystery and define it? Seeking to understand how one understands is not a threat to the object under study nor to understanding itself. In fact, what is threatened by a rigorous analysis, what one wants to protect, what might appear rather than vanish is the "cinema" prevalent in bourgeois society, the cinema-ideology at once image of the world and world of images.

There are other reasons why one may resent the use of the linguistic approach in film study. Firstly, semiotic studies of films are yet very rare and most of them are difficult to read if one is not familiar with linguistic theories. Metz, in particular, is not easy to read even in French. A second difficulty encountered by some students of the cinema in respect to linguistics is more general. It pertains to the tension one can observe in the field of literary studies between the scholars who use an approach inspired by linguistics and the scholars who, so to say, "keep to literature". It is as if the former were interested in analysis and the latter in synthesis. In fact, the two approaches ought to be complementary. Today, for instance, there is a tendency to study style, the most intangible aspect of literature, on the basis of an analysis of language, its most obvious aspect. The linguist is rightly suspicious of the intuitions of a critic which would escape empirical verifications. On the other hand, the critic perhaps fears that his intuition might turn to naught under scrutiny. In fact, far from being harmful, the linguistic approach can be most stimulating. For,

"a rigorous checking, by means of a description of the total complex of features possessed by the text, of features intuitively judged to be stylistically significant, is likely to uncover other, previously unobserved,

significant features; or to demonstrate the interrelationship of a series of features in such a way as to offer new, or at least modified, responses to the text as a whole. In this way, our responses to the style of a text are open to progressive development". (4)

The authors of the foregoing lines have also this to say which is most relevant to film studies:

"A detailed analysis of linguistic features within the text has one of its aims to cut beneath the generalizations, to get behind the metaphorical labels, of which the literary study of style makes such use (. . . In using those terms, critics) tend to conflate statements about language with statements about the effects produced by language (. . .) A detailed examination of stylistic effects, as opposed to metaphorical labelling, will inevitably lead us to ask the question: 'If it is said (or if we feel) that this particular style is 'grand' or 'plain, or 'sinevy', in what particular respect does the language provide evidence of grandeur, plain-ness or sinevy-ness? Are there linguistic correlates to the responses we experience and so label?' (5)



A still from *The World of Apu*

Bearing in mind that Metz's large syntagmatic pertains only to the image track of the narrative film, we can now attempt to utilize some of its concepts in order to analyse a few sound films and see if we can uncover in these films correlates to the responses we experience while watching them. The films I have chosen are Satyajit Ray's *The World of Apu* (WA), *Charulata* (CH) and *Days and Nights in the Forest* (DN). One can easily perceive a stylistic evolution from the first of these three films (1959) to the third (1970). The narration in DN is much freer than that in WA. One has the

definite impression that the latter film is tighter and less "slow". This impression rests on the specific way in which these films are made. For instance, the number of shots is obviously greater in DN than in WA and this can be perceived at a first screening of these films. A study of the film shot by shot on the moviola reveals that, in fact, the number of shots in WA is only 435, while it is almost double, namely 858, in DN. (6) On the other hand, the number of large syntagmas is much greater in WA than in DN. Even though the identification of the large syntagmas might vary to an extent from one student to the other, since in the present case the same method has been applied by the same person, it is significant that the number of syntagmas in WA be 34 and only 20 in DN. Thus, in these two films the number of shots and the number of large syntagmas are inversely proportional. As for CH, in almost every respect, this film stands between WA and DN. The various points mentioned so far can be summarized thus:

	WA	CH	DN
1. date of the film	1959	1964	1969
2. screen time in minutes	117	112	115
3. film time (time of the story)	5 years	5 months	3 days
4. number of shots	435	500	858
5. number of large syntagmas	34	24	20

The numbers of syntagma mentioned above do not include the inserts. However, while there are very few inserts in WA, there are many of them in DN. The diminution of large syntagmas in DN is predictable given the short duration of the story time. But on the other hand, the increase in the number of shots is the more significant from the point of view of style. It is largely because there are a greater number of shots that one feels the style is freer, swifter and, as such, more exciting in DN than in WA. In DN the unity of space and time does not need to be preserved, as in WA, within the shot itself. It transcends the succession of shots. Again, the interpersonal relationships are not represented in space by complex camera movements as in CH. In DN, these relationships are established by straight cuts from one person to the other, from one point of view to another. Nor can one observe in DN these shots lasting for a long time as in WA. On the other hand, the story time and the film time coincide in DN for quite a few moments on several occasions. Then, the intensity of the emotion replaces the rapid succession of shots. One notices also a great diminution in the number of mixes (or dissolves). There are but few of these in DN while there are some fifteen in CH and as many as forty in WA. Again, the stereotyped sequence opener of WA, namely, a c.u. widening into a middle or long shot, is almost absent from DN.

What these differences between WA and DN point to and what one feels while watching these films, is a greater freedom in the use of the film medium, as if Ray had broken the spell the image seems to have had on him



A still from *Charulata*

in his early films. In DN Ray is totally the master of the image he creates. Perhaps one could compare WA to a painting and DN to music. Again, one might argue that WA is somewhat like traditional, conventional, theatre while DN is more similar to a novel. For, there can be observed at least three main theatrical conventions at work in WA. The syntagmas are mainly scenes (where story and film time coincide) and the discontinuities in time are either short gaps or they are bridged by a dissolve, so that the fluidity of the film is created almost graphically from image to image. In DN, on the other hand, the continuity does not rest so much on the graphic linkage of shot to shot, but on their dialectical relationships. Secondly, the camera in WA always precedes the protagonists wherever they go. In other words, the beginning of many a shot discloses a place—in the manner a curtain opens in front of theatre spectators—and the film's spectators see most of the film from in front, as if they were seated in a theatre. Thirdly, the frame of the screen is used like the three walls of a stage: the protagonists enter and exit as they would on the stage. On the other hand, DN is almost totally devoid of these theatrical conventions.

In a word, whatever the qualities—mainly beauty, strength and truth in the depiction of emotions—of WA, DN is much better cinematically than WA. The foregoing discussion has provided sufficient correlates to this response to the films, a response which was expressed with great perceptivity by Penelope Houston in her review of DN:

"In terms of subject, *Days and Nights in the Forest* risks being classified as small-scale Ray. In fact, one would rate this lucid, ironic and super-

latively graceful film among the very best of his work; not least for the evidence of how much a director actually learns about his craft. It's no insult to the Apu Trilogy to say that the Ray of those days lacked the sheer confidence, the ability to turn around and manoeuvre within a film and a scene, that enables him to achieve the exact pitch and balance of *Days and Nights*". (6)

Thanks to the contribution of linguistics to film study it has become possible, as the example above shows, to uncover with a degree of accuracy those elements in a film which cause a critic and even a simple cinemagoer to give a film a specific response. Film language, like any other language and even when it is used by a master, can be submitted to rigorous scrutiny. As a result of such a scrutiny, a better understanding of a film's quality is gained and in the same extent the appreciation for the maker of the film confirmed and increased.



A still from *Days and Nights in the Forest*

1. Marcorettes, Louis: *Éléments pour un nouveau cinéma*. Unesco, Paris, 1970, p. 154.
2. Metz, Christian: *Essais sur la signification au cinéma*. Ed. Klincksieck, 1971, p. 246.
3. *Langage et cinéma*. Ed. Larousse, 1971, p. 223.
4. *Film Language, A Semiotics of the Cinema*. Oxford University Press, 1974, xiv, p. 268, being a translation of *Essais*.
5. In *Pierrot le fou* (Godard), the protagonists are attacked in their flat. Three or four ways of escaping are possible. The protagonists are shown using in turn each of these ways. Finally, they are seen after their escape. In *Trans-Europ-Express* (Robbe-Grillet) a smuggler is seen getting rid of the same parcel in three different manners.
6. "An approach to the study of style" by John Spencer and Michael Gregory. In *Linguistics and Style*, volume edited by John Spencer. Oxford University Press, 1964, xii, p. 109. See p. 85.
7. Id. pp. 91-92.
8. Monthly Film Bulletin, Dec. 1971, pp. 235-236.

Seminar on the Psychology of Music, Pune, 12-15 January, 1975.

A four-day Seminar was arranged from 12th to 15th January, 1975 at the MES Abasaheb Garware College, Pune, by the Sangeet Natak Akademi, New Delhi, with the co-operation and collaboration of the Department of Experimental Psychology, University of Pune. The Seminar was inaugurated by Dr. G. S. Mahajan, Vice-Chancellor of the University of Pune.

Dr. Deva, Assistant Secretary (Music), Sangeet Natak Akademi, gave a background of the scientific investigation in Indian Music commencing with the pioneering experiments of Dr. C. V. Raman, K. B. Deval and others. He referred to the new lines of research opened up by Prof. C. R. Sankaran of the Deccan College, Pune, and his team of associates. Dr. Deva also gave a brief account of the Science of Music Seminar 1970 and the Symposium on Musical Scales 1973, both held at the Sangeet Natak Akademi, New Delhi.

About twenty musicologists, scientists and scholars in related fields presented papers and took part in the discussions. Delegates from the Banasthali University, Rajasthan, the Department of Psychology, Karnatak University, Dharwar, and from colleges in various parts of India also attended the Seminar and took part in the discussions. Nearly two hundred persons were present in each of the sessions on all the three days.

As part of the Seminar, an exhibition of books on the subjects under discussion was also arranged. A short bibliography was also brought out on this occasion.

In addition to the lectures and discussions, a sitar recital by Shri Bhaskar Chandavarkar, Professor of Music, Film and Television Institute, Pune, was arranged on the evening of the 15th.

Papers

Dr. Ashok Kelkar read a paper on *Understanding Music—The Scope for Psychological Probes*. Discussing various problems in the study of musicology, he suggested that investigations could be carried out in four areas: the artiste and his activities; the listener and his contribution; the formation and reformation of musical sensibility and the analysis of musical work in all its aspects.

Dr. Shyamala Vanarase presented two papers: *Some Problems in the Perception of Music* and *The Conceptual Framework for an Analysis of Aesthetic Behaviour*. Her papers discussed the nature of aesthetic behaviour and its forms. She also presented some thoughts on the text, the stimulus, organism and the responses in musical behaviour. In her paper on Perception, Dr. Vanarase analysed the perceptual process of sound and musical figures.

Prof. Gogate presented his thoughts on the inheritance of musical abilities. He made the point that musical talent followed the same pattern of development as some other trends with heredity as their basis and stated that what was inherited was not musical talent, but talent sensibility.

Dr. S. K. Saxena's paper which dealt with *sama* in Hindustani rhythm adopted a psycho-aesthetic approach. The key question posed by him was, "How, in relation to the *sama*, does our rhythm seem organised?" His lecture was illustrated on the tabla by Shri S. K. Saxena, College of Music, Baroda.

After this paper, Dr. Deva pointed that it might be necessary to view the *sama* in two perspectives: one as the beginning and end of *tala* cycle and the second as *sama* and *vishama*. He also pointed out the basic difference in the approach to *tala* in the Hindustani and the Karnatic systems. To make the point clear, a drum ensemble (what was termed as *Tripushkara*) was arranged in which a tabla, a pakhawaj and a mridangam were played. The *tala* was 3 + 2 + 2. (Hindustani *Roopaka* and Karnatic *Trisra Tripata*).

Prof. Ashok Ranade of Bombay, in his paper, raised certain problems related to the methodological aspects of the experimental psychology of music. He made the point that a *raga* is realised in a performance, but not in a recital and the methods of affective analysis are essentially ethnocentric. The use of Western psychological techniques has, therefore, to be carefully examined in the context of Indian conditions.

Shri Prabhakar Padhye raised the question of the aesthetics of art in general and said that that of a work of art is not one of emotion, but of a pure rise in the level of energy that lies at the root of consciousness, and what one experiences is patterned energy. A related subject on the appreciative response to music was discussed in Prof. Arvind Mangrulkar's paper. He referred to the musician-listener relationship and the common experience of the three factors in music, namely, *svara*, *laya* and form.

Dr. K. P. Joag gave a detailed talk on the *rasa* theory and its possible relation to music.

There were three papers dealing with music and depth psychology. Prof. Somnath Bhattacharya of Calcutta spoke on psycho-analysis and creativity and discussed the process of sublimation in the light of the work of Freud, Alexander, Adler and others. Dr. Manas Raychaudhury of the Rabindra Bharati University, Calcutta, presented a summary of the results of experiments in the study of the personality structure of musicians. Kumari Usha Ram of Pune attempted to review briefly some of the researches carried out in the relation of music to mental retardation.

Mrs. Vimla Musalgaonkar of Varanasi gave a lecture on the relation of Yoga, particularly the *Kundalini*, to *Nada* and *Sangeeta*.

Dr. B. C. Deva and K. G. Virmani presented a summary report of the results of the experiments carried out at the Sangeet Natak Akademi on the

relation of *rasa* to *raga*. A detailed report of this has been brought out by the Akademi as Research Report II.

The valedictory address of the Seminar was delivered by Prof. Dabholkar, then the Vice-Chancellor designate of the University of Pune. The Mayor of Pune, Shri Bhai Vaidya, presided over the final day's meeting

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Nataka Kalari—A Short-Term Theatre Course Organised by the Kerala Sangeetha Nataka Akademi

The amateur theatre movement in Kerala has been losing in vigour and force over the last decade and attempts were made in different parts of the State to revitalize it. As part of this effort the Kerala Sangeetha Nataka Akademi organised *Nataka Kalari*, a short-term theatre course of two months' duration. The aim was to provide a scientific and serious basis for amateur theatre activities in the State. G. Sankara Pillai, playwright and producer, was chosen to direct its activities. The trainees were selected after tests and introduced to various aspects of play production and allied subjects. The quality of the workshop production presented at the end of the course and the subsequent success of the trainees on the commercial stage convinced the Akademi of the need to continue such activity with greater vigour.

Prompted by the success of the first *Kalari*, the Akademi came forward to organize another, remodelling the curriculum and the duration of the course on the strength of the experience gained from the first attempt. Again Prof. Sankara Pillai himself directed the course. He was assisted by S. Ramamujam, a product of the National School of Drama, who was also appointed permanent staff member in charge of play production and for teaching other subjects like acting and lighting. Other experts in theatre activities were also invited to impart training in subjects like stagecraft, make-up and speech.

The working hours lost by restricting the duration of the course to one month were made up by converting Sundays and other holidays into working days. Lectures where famous theatre artists had recounted their experiences were published in book form and distributed among the participants. The working hours were from 7 a.m. to 8.30 p.m. with the usual breaks for meals. The hours devoted to lectures were reduced and more stress was laid on practical training. Play readings, improvisations, and exercises on play-analysis, character-analysis, voice training, stage composition, stagecraft, make-up and lighting were emphasized.

A special feature of the training programme was the presentation of a series of improvised plays by the participants at different stages of their training. These presentations were discussed and criticized by students as well as staff. The students maintained a record of all these activities to provide a basis for the final assessment. They were given the opportunity to assess other folk and classical theatre arts under the guidance of experts in the field.

The students prepared a workshop production at the valedictory function. The choice fell on *1128 Crime 37* by the late C. J. Thomas, one of the well-known playwrights of the Malayalam language. The trainees were awarded Certificates of Merit by Mani Madhva Chakiar, the renowned Kathakali artist.

The course was designed to ensure that students could work in a creative and enriching atmosphere and in a large measure it attained its objectives.

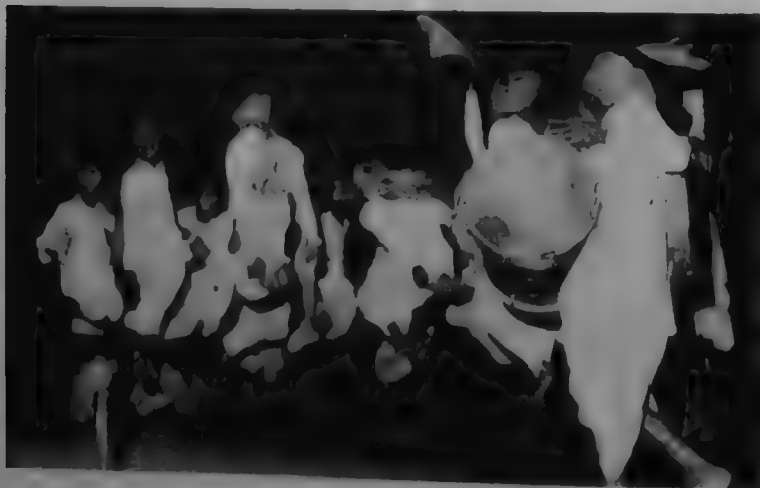
— P. K. V

Maharashtra State Festival of Folk Arts

The Eighth Maharashtra State Festival of Folk Arts was held on March 1, 2 and 3 at Rang Bhavan, Bombay. Nearly fifty kinds of folk forms were presented in the course of these three days.

On the first day the artists presented *Ranashinge, Bhonge, Vasudeva, Mukhavatyache Songi Bhajan, Konkana Adivasi, Belgejanritya, Lalit, Bharud, Lavani, Khaparinritya, Dashevatar, Sanaihalgi, Shabdavedha, Ranahalgi* and *Palita Lezim*, women's songs for festivals and the tribal dances of the Rajgonds.

The groups which took part in the programme hailed from villages near Kolhapur, Sangli, Ratnagiri, Nasik, Nanded, Nagpur and Bhandara. They



stuck rigorously to their own styles of costume and make-up. For the urban spectators of Bombay all this was new and fascinating. Some of them found themselves exposed for the first time in their lives to these folk conventions. The large attendance at the shows and the spontaneous and enthusiastic applause of the audience was proof of their involvement in the performance.

The next day the visiting artists performed *Kokewale, Khadigammat, Tumdi, Mardani Dandapatta, Karapallavi, Gowarinritya, Dhangarigajanritya, Vaghyamurli, Dehaka, Potraj*, and the women artists recited their repertoire of rural songs. Some of the items were group performances; others were presented by individual artists. *Rajgond, Konkana Adivasi, Shabdavedha* and *Bharud* which had been presented on the previous day were repeated by public demand and the audience's warm response testified to their popularity.

The third day's programme included *Bhedik (Kalgitura), Khale, Gugul-nritya, abhajan* on the *Ektari*, devotional songs, *Dindinritya, Bahurupi, Gondhali, Powada, Jakhadi, Dapphedsanaei* and other interesting folk forms. Some of the popular items of the previous day were performed again and with redoubled gusto.



The performances were enacted strictly in the form in which they are presented in a rural setting. Everything seemed totally integrated: the music, the instruments, the dance and the other accompaniment. The spectators were carried away by the rhythm, the simplicity and directness of the presentation and the deep sincerity of the enactment. They were filled with a sense of pride for the actual achievement of the artists and Maharashtra's rich cultural heritage. Their sentiments found expression in the words of the State Minister for Cultural Affairs, Shri Sushilkumar Shinde, who spoke at the end of the Festival.

In the very first moments of a performance, the actors sometimes appeared a trifle diffident in the glare of Bombay's lights and in the midst of an urbanized, and what they considered to be a sophisticated, audience. But the enthusiasm of the spectators and the encouragement of the organisers set them at ease and they gave their best, thrilling all those who had gathered to watch them.

The overall feeling was that the Festival was of too short a duration. It is hoped that the next Festival will last longer and include those gifted artists of the Warli, Bhil, Pavra Bhil, Madiya, Korku, Mahadevcoli tribes.

Most of us feel that immediate steps must be taken to record and film these fascinating forms before they die out, and it is hoped that the government itself will pay serious attention to this task.

— A. INAMDAR.

Muttuswami Dikshitar Bi-centenary Celebrations, March 1975, Bombay.

The bi-centenary of the birth of Muttuswami Dikshitar was celebrated in Bombay in a way which was a fitting tribute to this immensely creative force in Karnatic music. A nine-day festival was planned; the participating organisations were the National Centre for the Performing Arts, the Indian National Committee of the International Music Council (Unesco), the Sri Shanmukhananda Fine Arts and Sangeetha Sabha, the Bharatiya Music and Arts Society, the Fine Arts Society (Chembur), the Music Triangle (Santacruz East), the Bombay University Music Centre, the Gana Kala Vidya Nilayam (Goregaon), the Fine Arts Society (Mulund). Some of the finest musicians, vocal and instrumental, were invited to perform and the programme was so designed as to cover the fullest range of Dikshitar's creations. The artists who performed included M. S. Subbulakshmi, M. D. Ramenathan, Embar Vijayaraghavacharlar, Yamini Krishnamurti, K. S. Narayanaswami, K. V. Narayanaswami, M. L. Vasanthakumari, D. K. Pattammal, Alathur Srinivasa Iyer and Semmangudi Srinivasier. Palghat Mani Iyer, Palghat Raghu, T. N. Krishnan and Lalgudi Jayaraman provided the accompaniment for some of the recitals. In the course of these nine days the audience had the opportunity to listen to a wide selection of Dikshitar compositions and the National Centre for the Performing Arts recorded the entire series for its archives. Thus a fairly comprehensive collection of the compositions of Dikshitar rendered by the best musicians we have today will now be available for the education of serious students of Karnatic music and will enable them to assess Muttuswami Dikshitar's achievement in its widest perspective.

Khayal Workshop, Bombay, 23-26 March, 1975

A four-day *Khayal* Workshop (23rd to 26th March) was arranged under the joint auspices of the Sangeet Natak Akademi and the Bombay University Music Centre. The Workshop's objective was to make *khayal* singers discuss and analyse some of the important aspects of this major classical form of Hindustani music. Firstly, it demanded an approach more rigorous than one based upon personal likes and dislikes. Secondly, many leading *khayal* singers were invited to participate in the discussions. Thirdly, the whole attempt was to bridge the gap between theory and practice and to view musical concepts in the living context of actual musical activity. The discussions were duly supplemented by playback of rare recordings of *khayal* music and live music concerts of some renowned *khayal* singers.

In discussion sessions, the *khayal* was discussed under four broad topics. On the first day, Pt. Sharad Sathe and Smt. Laxmi Shankar read short

papers on "*Khayal and Raga*". *Raga* is an essential feature of Indian classical music; it could even be said that perhaps the distinction between 'classical' and 'light' forms of music is based upon the degree of adherence to *raga* framework. So the relationship between *khayal* and *raga* acquires a fundamental significance. Is it necessary to sing *khayal* in *raga*? It was generally agreed that *khayal* cannot exist outside the concept of *raga*; it has to be sung in *raga*. But *dhruwad* and *thumri* are also sung in *raga*. What, then, is the difference between the manifestations of *raga* in these various forms? The most controversial question was: Is it possible for *khayal* to be in all *raga*-s? Certain *raga*-s, such as *Khamaj* or *Piloo*, seem to have remained confined to *thumri*. It was argued that these *raga*-s have a 'fickle' character, incompatible with the basically 'serious' nature of the *khayal*. But then these 'fickle' *raga*-s are employed in a highly 'serious' form like *dhruwad*. The question as to whether a *khayal* has a 'mood' independent of or in addition to that of a *raga* was not discussed satisfactorily, though statements such as "*Khayal* has a fundamentally serious nature" were monotonously repeated. The discussion was moderated by Shri Vamanrao Deshpande.

"*Khayal, Laya and Tala*" formed the subject for the second day's discussions. Pt. C. R. Vyas began with a short note and the discussion was moderated by Prof. B. R. Deodhar. It is generally said that *khayal* has a *laya* and a *tala* of its own: on what basis can we decide, if at all, the particular *laya* and *tala* of *khayal*? The 'same' *khayal* can be sung in a different *laya* or a different *tala*? Furthermore, are there any *tala*-s which cannot possibly be employed for *khayal*? Pt. C. R. Vyas's note provoked a lively discussion embracing all these topics.

On the third day, the relationship of *khayal* with other forms such as *dhruwad*, *khayalnama* and *thumri*, was discussed. The session began with brief statements from Smt. Lalita Rao and Pt. Dinkar Kaikini. The historians of Indian music have persistently stated that *khayal* 'originated' from *dhruwad*. How far is this valid? First of all, do we really know today the 'original', 'authentic' *dhruwad* form? Perhaps *dhruwad*, as we know it now, has been radically influenced by the evolution of *khayal* itself. Some of the orthodox musicians regretfully complained that *khayal* singing today was being influenced by *thumri*; they believed that *khayal*, the 'most adequate' manifestation of Indian classical music, should retain its 'pure' and 'serious' character. There should have been a more elaborate discussion on the relationship between instrumental music (particularly in its *gayki ang*) and *khayal*, for this would have helped to clarify at least some of the aspects of the complicated relationship between instrumental and vocal music. This session was chaired by Prof. V. R. Athavale.

Presentation of *Khayal* was the topic for the last session which began with some observations from Pt. Ramesh Nadkarni, it was moderated by Dr. B. C. Deva. The issue of 'presentation' was bound to involve all the aspects of *khayal* that had been discussed in the previous sessions: a singer who presents *khayal* must know how it is related to *raga*, *laya*, *tala*; so how is it to be distinguished from other forms? Besides, the question as to whether *raga* is a more basic aspect of presentation than the *bandish* cropped up again. The 'problems of 'improvisation' in Indian music and of the effect of

mechanical aids (such as the microphone) on the presentation of *khayal* were touched upon. But the crucial question as to whether every *gharana* has a distinct style of presenting *khayal* was totally ignored.

In spite of these shortcomings and also the inability of some of the participants to express themselves clearly and coherently, the discussion sessions proved to be the most important part of the programme of the Workshop.

The actual demonstrations given by the singer participants in the course of the discussions on certain controversial issues, along with the playback sessions and the concerts, provided a live context of musical activity to the theoretical discussions.

The recordings obtained from the Sound Library of the Akademi, included some rare samples of *khayal*-s from Ustad Altaf Hussain, Ustad Aman Ali, Pt. Anant Manohar, Pt. Bholanath Bhatt, Ustad Chand Khan, Smt. Mogubai Kurdikar, Ustad Bade Gulam Ali, Pt. Ramchatur Mallik, Ustad Mushtaq Hussain, Ustad Moujuddin Khan and Ustad Wahid Hussain.

Though the absence of any exponent of the Kirana *gharana* was sorely felt in the programme of live concerts, the singers who did perform represented very authentically some of the major trends in contemporary *khayal* singing. Smt. Kamal Tambe's rendering of *Poorvi*, Chaya-Nat and Raisa Kanada was in the truly Jaipur style. Kishori Amonkar's concert came as a direct contrast, though trained in the same *gharana*, the *raga* structures of Bhipalas and Bhoop became more flexible in her hands. Pt. Yashwant Joshi's Gwalior technique was evident in his choice of simple *raga*-s (*Puriya-Dhanashri*, *Bihag*) as well as in his lucid elaboration of his themes. The most significant part of Pt. Sharadchandra Arolkar's recital was his precise presentation of *tappa* and *khayalnama*; the influence of the typically Gwalior style of *tappa* singing was evident in his Yaman and Basant-Kedar. The Agra veteran Ustad Latafat Hussain, brought back memories of the great Faiyaz Khan, and interpreted in a creative manner *Maligaura*, *Barava*, and *Bhairavi*.

On the last day there was a function which was chaired by the Vice Chancellor, Shri T. K. Tope. Dr. B. C. Deva and Prof. Ashok Ranade hinted at the financial and organizational difficulties involved in implementing a project like a *Khayal* Workshop. Shri P. L. Deshpande, (Vice-Chairman of the Sangeet Natak Akademi and Adviser to the Music Centre) who had originally suggested the idea of a Workshop to Prof. Ranade, stated that a congenial atmosphere for such ventures had been created and promised to render the assistance needed for such projects.

—MILIND S. MALSHE

American Drama: Eugene O'Neill and After

The American Cultural Center, Bombay, was the venue of a widely attended seminar on *American Drama: Eugene O'Neill and After* which lasted from January 28 to 30. It was jointly organised by the National Centre for the Performing Arts and the United States Information Service, Bombay.

The format of the seminar comprised sessions devoted to talks or papers devoted to salient aspects of the general theme, followed by discussions and supplemented by screenings of films also related to some of the subjects discussed.

Attending the seminar were two theatre celebrities from the U.S.A.: Harold Clurman, producer and critic, well-known among theatre circles as one of the founders of the Group Theatre; and Jerome Lawrence, noted playwright, producer and teacher of dramatics.

Harold Clurman set the ball rolling with a talk on O'Neill, describing the formative experiences of the latter's life, analysing his technique and pinpointing his place in modern American drama. Harold Clurman's remarks were very alive and concrete because of his own close links with the Group Theatre and his encounters with some of the most important creative forces in American theatre. (These have also been described in *All People are Famous*, published by Harcourt in 1974.)

Jerome Lawrence, who has written a biography of the American actor Paul Muni (*Actor; the Life and Times of Paul Muni*, Putnam, 1974), described his own association with this great actor whom he had known very intimately. What the delegates to the seminar found very interesting was Jerome Lawrence's account of Paul Muni's methods of work and the moral fervour he imparted to his roles.

Yet another notable contribution to the seminar came from Dr. Samik Bandyopadhyaya, the Calcutta critic, who spoke on the Theatre of the Absurd and on contemporary playwrights such as Edward Albee. Dr. Bandyopadhyaya took issue with Martin Esslin's approach to the School of Absurd dramatists and tried to clarify the philosophical differentiation which he perceived between the European temperament and the American one, insofar as it reacted to the demands of an Absurd stance. When the speaker went on to find an affinity between the Theatre of the Absurd and the indigenous folk theatre, he was obliquely supported by the noted Marathi actress-producer Vijaya Mehta, and her comments sparked off an interesting controversy. Much of the liveliness of the proceedings often stemmed from the interpolations of Harold Clurman. The delegates invariably enjoyed the performance although the distinguished American (as also Jerome Lawrence) sometimes went embarrassingly off the track. But all this helped to impart an informal colour to what would otherwise have been a drab exchange of general ideas.

The discussion on modern Black Theatre in America opened with readings from current Black playwriting by Joy Michael of Delhi's *Yatrik* and

Alyque Padamsee of Bombay. The latter, as chairman of the session, seemed anxious to find out if a parallel could be drawn between Black Theatre and the outpourings of local Dalit writers. Harold Clurman felt that the Blacks "should not live within the legend of their suppression", and this criticism seemed, in a sense, also applicable to the Dalit writers in our midst.

The general surveys provided by Jerome Lawrence and Harold Clurman were loosely informative rather than analytical. Some of the films chosen, for example the one in which a psychologist interviews Arthur Miller, were far too esoteric to be essentially enlightening for the delegates. Inevitably there was the odd speaker whose approach to theatre was miserably bookish; besides, there were the usual irrelevancies which are the unavoidable bane of any seminar. But, on the whole, it was an exciting experience, not only because of the dynamic participation of the veteran Americans but also because, for the first time in many years, leading theatre enthusiasts from all over the country were able to exchange views with one another.

—DNYANESHWAR NADKARNI

॥ सुखिन सुषनि क्षन दुषितानां विनादः ॥ प्रवणददयदारी मस
 थस्य गृहना अति चतुरसगस्यो वस्त्रं जकामिनीनां जयन ज
 गवनादः पंचमस्यायवेदः ॥ २५ ॥ पंचमरागः ॥ २५ ॥ ॥



Book Reviews

RAGAMALA PAINTING by Klaus Ebeling. Published by Ravi Kumar, 1973. (Available at Basiluis Presse, CH-4002 Basel; 34, Avenue du President Kennedy, Paris 16e and at Kumar Gallery, Sunder Nagar, New Delhi. No price is mentioned in the book. Indian distributors have marked the price as Rs. 650/-) The book is in English.

The recreation of an art-form in the idiom of another has always been a temptation and a challenge to the creative artist. There have been some enduring achievements in the field, and, of course, a good many attempts which are pointless and not worth the effort. Take words and music. Poetry and music, quite often, cover a great deal of common ground and, in the process of transfiguration, each is often able to reinforce the other. The setting of words of music is like the marriage of two art-forms of similar temperament, particularly when the musician is able to recreate in the abstract idiom of music the same kind of emotional intensity inherent in the words. Take the setting by Purcell of poems by his contemporaries, Schubert's setting of poems by Schiller and Burns, Verdi's opera on the theme of Shakespeare's *Othello*, and, in our own day, Bernstein's setting of Auden's *Age of Anxiety*, Harry Partch's moving and powerful treatment of *Oedipus*, Benjamin Britten's use of Wilfred Owen's poems in the *War Requiem*. These are all perfectly valid and acceptable exercises in which words and music recreate the same emotions, the same intellectual stimuli.

In our own arts we have many such examples; in Kathakali, where music and dance recreate parallel, almost identical emotions (as for example in Unnayi Warriar's *Nalacheritam*), and in Bharatanatyam where Kshetrajna's *padam*-s are recreated at the same height of emotional intensity by a dancer like Belasaraswati.

It is when you try to translate a purely aural art as that of a Symphony (say Brahms' Fourth) into a visual spectacle as *Choreartium* that the validity of the transference becomes controversial. The ballet itself, as a spectacle, may be completely satisfactory; even the music, particularly to those unfamiliar with it, may not sound a jarring note. The real difficulty starts when you start recreating in a visual idiom an aural entity which is complete in itself and has no visual overtones.

The temptation, however, persists. Examples of the visual representation of music and the dance are quite common in India from the earliest times. These can be seen in two distinct forms. One is the straightforward representation of musicians and dancers in sculpture and the graphic arts—in temples, in caves, on rocks. The other is the attempt to recreate the mood, the evocative character, the associative values of *raga*-s and melodies in painting.

The first activity is comparatively straightforward and uncomplicated. I say 'comparatively' because, at its very best, it involves much more than just the realistic representation of dancing figures and musicians in stone or bronze. For it to come alive, the sculpture itself should achieve something of the quality of the dance. It must have a fluidity, a rhythm, a vitality and a degree of abstraction which are the essence of the dance. Look at the vitality, the lines, the rhythm of the dancing Shiva; or the lyrical quality of some of the dancing and music groups at Konarak, the sculptures in the temples at Chidambaram and Thanjavur. They all rise above purely representational art, achieving something of the essence of what they represent.

The second activity is the attempt to recreate in a visual idiom the essence of an aural tradition. The best known examples of this are the *Ragamala* paintings which have gained wide currency particularly in Northern India from about the 15th century onwards. This is the subject of Klaus Ebeling's book, a beautifully printed and superbly illustrated work, a pleasure for the eyes.

Klaus Ebeling has put together colour reproductions and black and white reproductions of a number of *Ragamala* paintings; they have been painstakingly tabulated and classified and annotated. His introduction is useful and informative and, even if it is not definitive and completely authoritative, it will be a useful starting point for further research and study.

I do not think that "these garlands of *raga*-s were devices of memorization and classification for the musician who associated the individual modes with deities to whom the *raga*-s were dedicated", as Klaus Ebeling maintains. Nor do I think that in India "specialization is more exclusive than in the West". On the contrary, India has had (and even today has) many examples of creative artists with deep understanding of skills and disciplines other than those of their areas of specialization. Rabindranath Tagore is a superb example of this. The classic story of the king who wanted to learn how to make sculptures of the gods being told that he had to start with a study of music, then of the dance and then of painting before starting on sculpture illustrates how even in the training of artists specialization was by no means exclusive.

I wonder how Klaus Ebeling can maintain that "we have no record of the performances of *raga*-s before the 20th century to help us reconstruct their exact form". In the many treatises we have of music through the ages, from Matanga's *Brihad-desi* (5th to 7th centuries) through Sarangdeva's *Sangita Ratnakara* (13th century), Ramamatya's *Swara-mela-kalanidhi* (16th century), Somanatha's *Raga-vivodha* (17th century) right up to Pandit V. N. Bhatkhande's *Sri-mal-lakshya Sangitam* and *Abhinava Raga Manjari*, we have all the information we need to reconstruct *raga*-s fully and accurately.

These are a few areas where different points of view are possible in a book in which a vast amount of information has been collected and usefully and meticulously codified, and that, too, by someone who has been brought up in a civilisation (and a musical system) so far removed from that

of India. If Klaus Ebeling occasionally gives the impression of a lack of musical sensitivity or perception, he makes up for it with the clarity and accuracy of his documentation. This book should find a place in every major library devoted to music and the arts.

NARAYANA MENON

CONCEPT OF ANCIENT INDIAN THEATRE by M. Christopher Byrski, Munshiram Manoharlal Publishers Pvt. Ltd., N. Delhi, 1974, Rs. 42.00 (*In English*).

Although innumerable studies and commentaries, both ancient and modern, have been made on Bharata's *Natyashastra*, the treatise still affords ample scope for an earnest and imaginative student to explore and explain further its subtler and finer aspects. *Concept of Ancient Indian Theatre* by M. Christopher Byrski is a welcome attempt in this direction.

As Professor of Indology, the author's attention was first focussed on a study and investigation of the philosophy of theatre; this was later developed into a thesis consisting of eleven chapters under four parts. The first part of the book deals with the mythology of *Natyashastra*, an essential prologue to the main thesis presented in Part II.

It has been the main endeavour of the author to establish a connection between *Yajna* and *Natya*. That *Natya* performance is a sacred ritual, a sacrifice with a difference, is, according to the ancient Indian concept of drama, an established fact. Kalidasa himself has proclaimed it in his *Malavikag-nimitram*. Here we have a successful attempt by Professor Byrski in three succeeding chapters to prove that *Yajna* is the unifying motif of all those mythological references in the *Natyashastra* dealing with the origins of the drama. A rational interpretation of the Indra festival (not the Indramaha festival, as the author has put it, since that is a redundancy of terms), the Vedic connection of *Natya*, the participation of sages and gods in drama and finally the *devasuram* aspect of *Natya* discussed by the author give convincing support to his theory. Even the detailed aspects of the problem of mythology have been explored at length in this treatise.

The next part is devoted to further delineation of the theory with an examination in detail of the import of *itivrtta* and *rasa* according to the traditional concept of those terms. *Yajna* and *Natya* are well blended in their relationship to action in general. While analysing *itivrtta*, the structure of performance, the author, (apart from correlating its characteristics with *Yajna*, an archetypal action), embarks on a very interesting and instructive discussion on the *panchesandhi*-s, the five junctures, which convert a raw story-base into a plot, that is to say, a presentable dramatic theme. This discussion

culminates in the discovery of a theory which sheds a flood of light on the essential interdependence of *rasa* and *itivṛtta*. Explaining the various implications of *sandhyānga*-s and conducting a comparative study of *sandhyānga*-s and *vibhava*-s, the author reaches the conclusion that "the *sandhyānga*-s are nothing more and nothing less than *vibhava*-s from which transitory and permanent *bhava*-s arise followed by *rasa*-s". Then he proceeds to establish the necessity of using different terms in *Natyashastra* bearing the same implications in their ultimate analysis, but having contextual meaning. *Sandhyānga*-s are purely literary forms, and *vibhava*-s denote *sandhyānga*-s in their process of execution on the stage. "An actual enactment of *sandhyānga* transforms it into an aggregate of *vibhava* and *anubhava*-s". That *itivṛtta* is called the basis of the sentiments (*rasa*-s), as declared by Bharata, lends adequate support to this theory.

Another welcome digression in this thesis is on the *rasa* theory propounded by the commentators on *Natyashastra* and later students of the Indian theory of literary criticism. This deviation might seem to be a little out of the way, but the author displays ingenuity in establishing its relevance to his main study. His delineation of *Ātbhūta rasa* and his attempt to trace the history of *Shānta rasa* as an element added to dramatic sentiments at a later period as a result of the influence of Mahayana Buddhism could perhaps have formed the subject-matter for another independent treatise. Nevertheless, by considering this portion of the book as an appendix, students of *Natyashastra* and literary criticism will definitely feel rewarded; this interesting digression really calls for close study.

It is worthwhile to quote the author's own words to indicate the main objective of this study and the conclusion reached by him. He says, "The world is *Yajna*. *Yajna* makes the world. It sets the pattern for all whatever happens in it. *Yajna* rules the world. *Natya* represents such a world. It has, indeed, been given a perfect shape to fulfil this task, for it restates in the language of the technique of art the most substantial truths enshrined in the sacrifice . . ." (p. 143).

The study of ancient Indian theatre undertaken by the author has indeed a novel approach. His main objective, as already noted, is to explain the mystery of the mythology closely intertwined with the origin of Indian drama. In this attempt of his, he has been able to unravel the sealed secrets of a variety of other symbolic references in *Natyashastra*. It is not an easy task for any scholar in the field to tread on this ground so smoothly unless he has a sympathetic, comprehensive and intelligent understanding of ancient Indian culture. And this excellent treatise stands to prove that its author is a zealous devotee of our traditional culture and philosophy.

The author seems to have sought the guidance of many Indian scholars in the field of his study and has referred to authentic works on the subject and on allied topics. Even so, he might have been able to do greater justice to his theory of the correlation of *Yajna* and *Natya* had he cared to study the details of the Kutiyattam of Kerala. He has made only scanty

reference to it, sometimes in foot-notes and these refer only to some comparatively unimportant aspects of this sole reliable relic of the ancient Sanskrit drama. The affinities of the Kuttampalam (the auditorium for the Kutiyattam), with a temple have caught his attention, but not the major aspects of this drama, which has in it all the ritualistic details of *Yajna*. Kuttampalam is supposed to be the sacrificial hall, the *Yajnasāla*; as the sacrificial fire is made out of the friction of *arani* wood pieces, the lamp in the Kuttampalam is lit from the sacred lamp burning in front of the deity in the temple. The three fires in *Yajna* are represented by three wicks burning in the lamp. In the place of Brahman in *Yajna*; Kutiyattam is performed before a Brahmin. The actor in Kutiyattam, as soon as he wears the head-dress, becomes immune to any pollution exactly as in the case of the performer of *Yajna*. Thus goes on a series of external ritualistic symbols bearing affinities with *Yajna*. Even today this aspect of Kutiyattam is zealously preserved, and this explains why it is not to be conducted outside the temple precincts. The only defect of this treatise (and it is a serious one) is that it has overlooked such live material which is at hand, and has not even cared to make a remote reference to this vital aspect so very relevant to the subject-matter.

—S. K. NAYAR

MUSIC AND THE WORLD, 2nd number. Magazine of the Japanese National Committee of the International Music Council (UNESCO), Ongaku No Tomo Sha Corp., Tokyo, October 1974. (In English and Japanese).

The second number of *Music and the World*, the bilingual magazine published jointly by the Japanese National Committee of the International Music Council (UNESCO) and the International Music Council, has just been received. An interesting feature of the publication is the Annotated Catalogue of Major Record Albums and Music Books in Staff Notation of the Traditional Music of Japan. It has been compiled by Yoko Mitani with Preliminary Notes by Dr. Shigeo Kishibe of the University of Tokyo. The thirty-seven items of the major record albums are arranged on the basis of the main genres of traditional Japanese music: Gagaku, Shomyo (Buddhist Chanting), Noh, Biwa music, Koto music, Shamisen music etc. Various kinds of folk songs are also listed and detailed information is provided of the record itself, including its price. The same procedure is adopted with the list of Music Books in Staff Notation where data regarding the compiler, title, publisher, number of pages and year of publication is supplied.

There is a brief note dealing with Japan's new Copyright Law and the problems of preservation of recordings of contemporary music works. There is also a report on Japan's participation in the International Music Council's activities and on the activities of the member organizations of the Japanese National Committee of the IMC. Some of the important articles published in *The World of Music* issue of 1970 are introduced in Japanese for those readers who read Japanese alone.

A very useful feature of this magazine is *The List of First Performances, Works Published and Works Recorded in 1970 and 1971*. There is, in addition, a record of the names and addresses of the Japanese publishers and phonograph record companies mentioned in the List. The names and addresses of member organizations of the Japanese National Music Committee are listed along with the names of their presidents.

This magazine combines the functions of a directory and a report and because of its thorough documentation, it presents a concise and factual account of musical activities in Japan.

MUSIC BOOKS IN THE MAHARASHTRA UNIVERSITIES BOOK PRODUCTION PROGRAMME

Launched to make available university-standard and curriculum-based books on various subjects in regional languages, the Maharashtra Universities Book Production Board showed vision in accepting music as one of the subjects in its publication programme. For, to put it mildly, music takes a back seat in most of the universities in all matters of educational importance. Revision of syllabus, prescribing of books, reformation of the examination patterns—these are a few of the aspects where no fresh thinking at all is evident in music education. With no guaranteed employment potential, the urgency to have sound and varied text-books on music was not so easy to recognize. But this Board deserves to be congratulated because it *did* recognize the imperative need to do so. Having included music in its listed subjects, an ambitious programme was drawn out. It proposed to publish standard and at the same time curriculum-oriented books on the following subjects: Psychology of Music, Aesthetics of Music, Science of Folk-Music, History of Hindustani Music, Elements of Music Education, Bibliography of Sanskrit Works on Music, Tanpura, Violin, Tabla, Sitar, Harmonium, History of Indian Musical Instruments, Indian Musicology, Voice-Culture and Introduction to Carnatic Music. The programme did not envisage devoting any publication to the notation of *cheela*-s since we have ample books on the subject.

The Board proposed to make available source-materials like bibliographies. Independent monographs on important individual instruments together with a general history of their evolution were planned. This was a well-conceived and comprehensive attempt to acquaint students of instrumental music with their instruments. The general plan of each monograph or booklet on instruments consists of four parts dealing with the physical construction, the historical background, the styles and playing techniques and the language of each instrument. Accompanied by diagrams, bibliographies, indices and compositions or exercises, these publications are bound to be extremely useful to students who are starved of good material presented in an objective and concise manner.

The programme also includes titles on subjects that are of such obvious importance and musical value that it is quite a matter of surprise that no serious material has been made available to students so far. For example, Voice-Culture is a subject which has not yet been scientifically presented in any Indian language. The case of Musical Psychology is not much different. In spite of recent interest in the subject, folk music, too, has not been methodologically examined. We have meticulous and patient field-workers in folk-music but when it comes to explaining its theoretical foundations, the situation on the Indian scene does not give cause for optimism. In these respects the publications of the Board are efforts worthy of note and encouragement.

However the books that have already been published and those that are now in press prove less satisfying if we consider the situation as a whole. Firstly, not all the titles that were originally proposed are being published. Admittedly, getting qualified authors to carry out their assignments is a very difficult task. The lack of academically qualified musicians is well-known. Academicians with insight (if not personal, practical experience) in musical phenomena are equally hard to find. Under the circumstances, many titles had to be given up. Secondly, the resultant gaps in the programme transformed the scheme into a rather unrelated series of publications. Thirdly, the whole series fell between the two stools of text-book writing and the production of sound academic work. Fourthly, all the works in the series are not uniform in standard. They do not present a cohesive, co-ordinated picture. They are uneven in quality; there are, at times, irritating gaps in the information they communicate and the treatment of topics is often unpredictable. There was no general editor for the series as a whole. The books, though scrutinized by experts of recognized merit, are obviously not evaluated with uniform criteria. Since there is little possibility of an uncompromisingly non-commercial and massive publication programme in the near future, the failure of the series to grapple with the problems of standardization and co-ordination of material appears even more deplorable. In case another such attempt is visualized, it is definitely necessary to put forward the balance-sheet in some detail. The following brief comments on the publications are made with this aim in view.

Avajyopasana shastra by Prof. B. R. Deodhar is a pioneering work. The anatomy and physiology of the voice-producing organs is explained well. He mainly follows Dr. Stanley and ignores later researches in the field. Now this is not to suggest that Dr. Stanley's methods are outdated, but Prof. Deodhar does simplify matters to an extent that is hardly justified. His exercises are worth trying. His desultory mention of the Yoga tradition in connection with breathing exercises indicates that he has failed to follow a researcher's dictum: Do not write about the unknown as if it is known. However his approach is pragmatic and his opinions sound in the matter of the essentials of voice-production. I have not yet come across a work of this calibre in any of our Indian regional language. He writes about a subject which has no tradition in Indian musical writings and deserves credit for making a breakthrough in this field.

Dr. S. N. Retanjenkar's *Sangeet-Paribhashe* is perhaps the last published work of this great scholar. He is writing about what should be called

Indian Musicology. Musicology is the grammar of a particular musical system. Like any grammar it orders, classifies, names and relates concepts that are consolidated and accepted in the musical system concerned. Amongst many other topics, terminology and etymology are some of its basic orientations. Dr. S. N. Ratanjankar fails to clarify the basis of musicology but describes the system quite well. Though his chapter on instruments is very superficial, his treatment of *raga*-s in all their aspects should be a model for any student of music. Even though he refused to go beyond Pandit Bhatkhande, his awareness and conscious analysis of newly introduced South Indian melodies is a convincing example of methodological loyalty coupled with traditional Sanskritist thoroughness.

Sangeetache Manasshasstra by Dr. Shyamala Vanarase is also a pioneering work. No systematic attempt has been made in India to examine various aspects of musical behaviour like learning, rendering, appreciation and teaching in the light of the relevant principles of General Psychology. Without being needlessly technical, Dr. Vanarase is precise and does the valuable job of mapping out a new field. However, she is handicapped in one respect. No extensive experimental studies have yet been carried out in India regarding the affective aspects of entities like a *raga*, or the tonal qualities of various instruments, or the teaching methods in traditional *gharana*-s, or aptitude-testing aspects. Hence her exposition sometimes sounds like reportage. Her understanding of Hindustani music is also limited by her own bias in favour of classical music. Even so the book is fairly important.

Chaitanya Desai's book on Sanskrit works on music is a different type of work. It is a descriptive and critical bibliography and strictly speaking cannot be called a text-book. But it fulfils a crying need. Students of musical theory who move in the area of musicological literature are like lost children. They lack the perspective, the sense of tradition which is necessary to read a *Natyashastra* or a *Ratnakara*. For them, these authors remain isolated and desiccated examples of musical writings having at best only an academic value. Chaitanya Desai starts from the Vedic period and comes down to the nineteenth century. The book is well documented and it gives guidelines to students about the editions to be followed and the relationship between our presentday musical phenomena and some of the ancient terms. One wishes, however, that some attempt had been made to include works from the Prakrit languages for consideration. As we know, there is a yawning and inexplicable gap from the eighth to the thirteenth century insofar as significant contributions to musical writing are concerned. The break is too unnatural to be acceptable. There is a possibility that the scholastic tradition was channelized into Prakrit writing. Even otherwise, some mention of Prakrit writings would have added to the utility of the work.

Prof. Ashok Ranade's book on *Loksangeetshastra* is a welcome attempt in a new direction. It examines the theoretical basis of folk-music, categories of folk-music, art-music—folk-music dichotomy, folk instruments and their classification, methods of data collection, and its analysis. He rightly devotes some space to the explanation and elaboration of Alan Lomax's centometric experiment. He also analyzes the principal forms of

Marathi folk-music in some depth (though he does not use Lomax's method for this analysis!). Properly documented and indexed, it is bound to be a significant step forward in the theoretical study of folk music. The book does not provide evidence of any significant field-work but it can form a basis for a sound study of the theory of folk-music.

Books on instruments can be grouped together. Prof. G. H. Taralekar's *Bharatiya Vadyancha Itihas* forms a backdrop to books on individual instruments viz. Violin (Narayan Pandit), Harmonium (A. V. Bedekar), Tabla (Arvind Mulgaonkar). Prof. Taralekar's book follows the chronological approach adequately. His descriptions are neat and clear. What is lacking is a type of total approach on the lines of Curt Sachs. One had to conclude that no history of instruments is likely to be satisfying unless it has an organological basis.

The three books on individual instruments are competent in approach, adequate in treatment and precise in their descriptions. Narayan Pandit's total commitment to vocal music—based violin exercises is commendable and seems plausible in practice. Arvind Mulgaonkar's writing, which tends to be vague and wordy particularly when he is writing on the philosophical aspects of the principle of rhythm and other similar issues, is otherwise a comprehensive effort encompassing a constructional, historical and stylistic analysis of the tabla. His wide reading suggests his commitment to the instrument and one hopes he continues to work in the same vein. A. V. Bedekar writes with clarity and does not succumb to the temptation of eulogizing the harmonium too often!

Thus, the ambitious programme of the Board did yield some results. It needs recognition and critical evaluation. Writings on music still tend to be isolated efforts in India and the consequent duplication of certain attempts and the total omission of other areas become tragically inevitable. More attempts of co-ordinated publishing ventures are the only remedy. And the remedy is desperately needed.

— A. R.

MUSIC EDUCATION IN THE MODERN WORLD. Materials of the Ninth Conference of the International Society for Music Education. Published by Progress Publishers, Moscow, 1974, Unpriced (*In English*).

Though the claim that music is a universal language has been questioned, there is no gainsaying the fact that it is a potent factor in aiding mutual understanding between different peoples belonging to diverse cultures. But curiously enough, before the thirties of this century very little was done in the way of understanding the music of the cultures outside one's own. It is only after World War II that serious attempts were made to undertake a study of music long considered 'exotic'. Organisations like the International Music

Council, the Society of Ethnomusicology and the International Society for Music Education came into being and contacts with cultures other than one's own have now been established.

Thanks to the improved mode of travel, the Radio, T.V., and Sound Recording, the music of any country is now accessible to the student of music who wants to study it. Japan, which has a great musical tradition, has made great strides in Western Music. American composers have based some of their new compositions on Indian *raga*-s. Teachers from India, Indonesia, Japan and Afghanistan are now teaching in a number of American universities. All this has been made possible by these organisations.

The International Society for Music Education has been holding periodical conferences, which have been attended by music educators from various countries. The book under review is a report of the work done by the Ninth Conference of the International Society for Music Education held in Moscow in 1970.

As many as 41 countries were represented at the Conference by no less than 1,382 delegates. In the evenings, performances by Children's Choirs and Youth Choirs and by orchestras from various countries were held for the benefit of the delegates; 39 performing groups participated and there were, in all, 3,673 children.

The reports of speeches delivered at the plenary sessions are published in full in the book. The Composers' Round Table discussions as also the proceedings of the special sessions are presented in summary form.

In his paper on *The Ideological Principles of Music Education in the Soviet Union*, D. Kabalavsky explains how every effort is being made in the U.S.S.R. to raise the level of mass musical culture. Referring to a statement made by an American pedagogue, "Bach, Beethoven and Brahms move over, make room for Rock", he says that it is but natural for youth to be attracted to light and entertaining music but it is up to the educators to see that great music is taught to every child.

Speaking on *The Place of the Young Musician in Community Life*, J. H. K. Nketia, Ghana, pleads for the development of the child as a potential maker, user and consumer of music. In his paper on *Education of the Music Teacher*, K. Ernest, California, U.S.A., says, "We are particularly concerned with our failure to communicate in any meaningful way with the vast majority of youth in our schools". He adds, "Too often music education has trained the eye rather than the ear. We have been unduly concerned with the reading of notation". He pleads for an openness toward all kinds of new sounds and underlines that each music has to be studied and experienced on its own terms and within a framework of its own traditions.

Dealing with *The Problems of Music Education in India*, Dr. Narayana Menon gives a bird's eye view of the musical heritage of India and traces the unbroken and uninterrupted growth of our three thousand year old tradition.

He speaks of the ancient *gurukula* system of training in which music was handed down from teacher to pupil orally, with notation serving but a subsidiary role. He refers to the growth of institutions imparting education in music and to the role of those universities which have music faculties. He refers to the absence in India of any university teaching Western Music.

The challenge of pop music forms the subject matter of more than one paper. Pavel Sivic, Yugoslavia, states "Our culture cannot avoid reflecting the protest against traditional values and the distrust of them that are in the very nature of youth". In this connection, Tibor Sarai, Hungary, refers to the work done by Kodaly and Bartok and pleads for a wide use of folk songs.

Value of Improvisation in Present Day Methodology, Music and Electronics, Symmetry—the Key to a Synthesis of Piano Technique, The Problems of Treatment of Japanese Scale and Harmony are the titles of some of the papers read at the special sessions. They indicate the comprehensive scope and the quality of the discussions. Music educators owe a debt of gratitude to the publishers for making these articles available in book form in English.

The get-up of the book is quite good and the English translation commendable.

—S. RAMANATHAN

Letters

Madam,

This has reference to the review of my book, *Indian Music*, by Dr. M. R. Gautam, in Vol. IV No. 1, March 1975 issue of your *Quarterly Journal*. I request you kindly to publish this letter and ensure that the reader of the book is not misled by the review regarding certain self-imposed limitations of the book and the basis of certain facts given therein which have drawn adverse criticism from the reviewer.

(The page numbers at the heads of paragraphs below refer to the pages in Vol. IV No. 1 of the *Quarterly Journal*).

P. 49.

1. My remarks on *Pa* in *Deskar* and *Bhupali* refer definitely and only to raga-structure but not to *cheesja*-structure. A *cheesja* may deviate from raga-grammar to various degrees, instances of which can always be given. What Dr. Gautam is talking about is *cheesja*-structure and what was discussed in the book was raga-grammar.

2. The order of enumeration of *Saman* and profane notes as given in my book are accepted by many authorities. Also, I have not given the *krushta* as the lower *panchama*. Again the reversal of *Dha* and *ni* is also an accepted fact and is said to occur in the Pythagorean theory as well. The *krushta* cannot be *madhyama* OR *panchama* as stated by the reviewer. (vide Swami Prajnanananda, *A History of Indian Music*, p. 94; S. S. Paranipe: *Bharatiya Sangeet ka Itihasa*, p. 91; A. Danielou, *Introduction to the Study of Musical Scales*, p. 110; C. R. Sankaran, The Concept of Keynote in the Taittiriya Pratisakhya, *JOR*, Madras, Vols. 14 and 15).

3. The relation between *Ri* and *Pa* can be acoustical and/or musical. Dr. Gautam does not mention any other relation, if there can be one other than those given.

P. 50.

1. There is no contradiction in the subjective and objective measures of time units: *akshara* and *anudruta*. Practising musicians do use the *matra* as a subjective time unit and it has no *chronometric* measure; yet, it is possible to divide it *objectively* into 1/2, 1/3, 1/4 etc.

2. I have not said that Baiju (Bajinath) of the thirteenth century (the guru of Gopal Nayak) is the same as Nayak Baiju. Nayak Baiju is said to have adorned the courts of Mansingh Tomar and Bahadurshah Gujerati. Humayun, it is said, "kidnapped" Nayak Baiju from the latter's court; however, the musician fled back to his erstwhile patron. (vide K. C. D. Brahaspati and S. Anandpal Singh, *Sangeeta Chintamani*, pp. 320-321; K. C. D. Brahaspati, *Bharat ka Sangeeta Sidhanta*, pp. 306-307).

3. Dr. Gautam seems to be unaware of the references to *grama raga*-s in the *Ramayana* and the *Natya Shastra*. The following passage is from the

Sunderakanda, I. 171 (Ed. K. Chinna-swami Sastri and, P. V. Subramanya Sastri, Madras, 1958): *Charite Kaishikacharya. Kaishika was a grama raga.* (vide S. S. Paranipe *ibid.* p. 150-151). *Natya Shastra* has a direct reference: *Yatha gramaraga moorchana*. (Ch. 33: 175. p. 483. GOS, Baroda, 1964).

P. 53.

While criticising the paragraphs on the *juari*, the reviewer writes of "harmonies and upper partials". Perhaps, he means harmonics and not harmonies. Also, may I point out that there is no difference between harmonics and upper partials, except of the ordinal numbers? *Juari* refers to both the slope of the bridge and the thread under the string.

Certain errors pointed out by him are inadvertent ones or the result of oversight on my part in proof reading. For instance:

1. The *aroha* of *Bilahari* should be *Sa Ri Ga Pa Dha* (C D E G A). (p. 12 and 159 of my book).

2. *Bhairav-Bahar* (on p. 11 of my book) should be *Basant-Bahar*.

3. P. 46 of my book has, "For example, it (*alap*) does not". The last word should be deleted. I have given it correctly on p. 49.

4. *Abhoga* is the fourth section of a *dhrupad* and I have mentioned this on pp. 50 and 165. It is only in the Glossary that it has been misprinted as the third.

While these are all errors caused by oversight, a bad slip on my part is with reference to *gandhara grama* (p. 24 of my book). The sentence, "A third *grama* — the *gandhara grama* — is also mentioned", immediately following the paragraphs on the *Natya Shastra*, does lead to a wrong inference. I should have been clearer and said that this *grama* is "mentioned by other ancient writers".

I hope that these remarks will clarify the problems raised by Dr. Gautam.

New Delhi

B. C. Deva

Madam,

In my review of Prof. R. P. Kangle's book *Pracheen Kavyashastra* (*Quarterly Journal*, Vol. IV No. 1, March 1975) I mentioned a print error (p. 48) which it was subsequently pointed out to me was not really an error. Checking Potts' book, (from which Prof. Kangle borrowed the quotation) I found that "The passage from *Politics*. . ." was indeed correct. I am sorry I allowed myself to be guided by the apparent context of the author's remarks and did not realise that Aristotle could be using the word *Politics* in the very special sense of *Social Morality*. I would like to express my sincere apologies to the author and to the publishers, Mouj Prakashan.

Poona

—G. K. Bhat

Record Reviews

V. RAMACHANDRAN: *Narayaneeyam* (Sanskrit). Volumes 1-3.
 HMV ECSD 3220 (Stereo)
 HMV ECSD 3221 (Stereo)
 HMV ECSD 3222 (Stereo).

USTAD BADE GHULAM ALI KHAN. Side One: *Thumri* Tilak-Kamod; *Thumri* Mishra Khamej. Side Two: *Dadra*/Bhairavi.
 HMV EALP 1516.

BHIMSEN JOSHI. Side One: *Khayal* Gaur-Sarang *vilambit* and *drut*. Side Two: *Khayal* Brindabani Sarang *vilambit* and *drut*.
 HMV EASD 1515 (Stereo).

HARIPRASAD CHAURASIA (Flute). Side One: Gujri Todi *vilambit* and *drut*. Side Two: Bageshwari/Mishra Pilu.
 HMV ECSD 2733 (Stereo).

BAPURAO PENDHARKAR. Marathi *Natya Sangeet*.
 HMV ECLP 2737.

The latest bunch of recorded music issued by the Gramophone Company of India represents a novel assortment of song, music and rhythm. The fare covers devotional music from the South, traditional music from the North and popular music from Maharashtra.

V. Ramachandran's musical recitation of *Narayaneeyam*, presenting the first 29 *dasaka*-s of the celebrated work of Melpathur Narayana Bhattathiri, will find a warm response from devout listeners. *Narayaneeyam* is a long poem of 1,034 verses in Sanskrit; it purports to be a summary of the Srimad Bhagavata Purana. The poem dates back to the sixteenth century but it has stood the test of time. It embodies the message of *bhakti* with special reference to Krishna and continues to be sung and heard with the same fervour with which Bhattathiri composed it in the form of an address to Lord Krishna at the famed Guruvayur temple.

We are first treated to a description of the Lord at Guruvayur which, incidentally, strikes the keynote of the poem. Then comes an account of Brahma and the creation of the world. This is followed by a recounting of the

glories of the Infinite Lord who fulfills Himself in infinite ways through a series of *avatara*-s.

Ramachandran, a disciple of G. N. Balasubramaniam and top-ranking vocalist of the younger group of musicians, renders his lines in a voice informed by feeling. His diction is clear, phrasing distinct and intonation precise. The verses, set to classical tunes, have a hymn-like quality. Since there is no sentimentality and pretence in his manner, the recital conduces to concentration in listening.

Bade Ghulam Ali Khan and his equally gifted brother Barkat Ali are acclaimed as pioneers in the evolution of the Punjab variety of the *thumri* which embodies a subtle fusion of Punjabi folk tunes and the traditional lineaments of the Purabi *thumri*. The disc under review is an acquisition to be cherished. Whichever *thumri* you may choose, you will find the vital text delicately underlined, projecting a blend of musical sensitivity and lyrical feeling. This is equally true of the *dadra* theme sung in between.

The two Sarang varieties in Pandit Bhimsen Joshi's disc unfold some of the most distinctive features of the Kirana *gharana*. Both the *raga*-s come in for individual treatment. The faster passages are characterized by a variety of vigorous *tana* patterns which enhance the *raga* portraiture. I specially enjoyed the Brindabani Sarang for its warm colouring.

Hariprasad Chaurasia's woodwind version of Gujri Todi is notable for its sustained and systematic development. Brisk and lively *tana* patterns embellish his *drut* play. Less impressive, however, is his briefer rendition in *Bageshwari*. An *alap-pradhan raga*, the real charm of this midnight and bitter-sweet melody lies in its *vilambit prastar*. The tail-piece in Mishra Pilu is studded with notes of yearning.

Natyageet (better known as *pad*) and *bhavageet* are two more popular forms of vocal music in Maharashtra today. The *pad* came into vogue in the early years of this century, mainly as an attempt to provide an impetus to classical music through the medium of the theatre. But it also proved to be a pioneering venture. For, so effective was the adaptation of traditional tunes from Hindustani music to the needs of the stage that the *raga*-oriented Marathi *pad*, with its engaging music, emerged as a vital force in the progress and popularity of Marathi drama itself.

Bhavageet, on the other hand, has its origin in modern Marathi poetry, and unlike the *pad*, a more expressive stress on the poetic theme is basic to its delineation. It is romantic in content and the technique involved here is, therefore, distinct and difficult — which probably explains why we do not have many really good *bhavageet* singers.

Vyankatesh Balwant (Bapurao) Pendharkar is one of the more significant names in Marathi theatre in the early decades of this century. His contribution to Marathi *natyasangeet* was no less creative and original than that of some of his contemporaries like Bal Gandharva, Keshavrao Bhosale and Dinanath Mangeshkar. The disc offers a selection of twelve of his stage hits.

They have been reproduced from the old 78 R.P.M. records and, as a result, suffer slightly in tonal freshness. Yet there is in the disc the characteristic verve and grace which characterised Pendharker's singing; besides, the familiar lively accent associated with his individual style triggers nostalgic memories of a bygone era.

—MOHAN NADKARNI

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